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The Magazine for Professional Mobile Disc Jockeys

#8 - June/July 1992

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FEEDBACK

compiled and edited by mike buonaccorso

IN OUR LAST ISSUE, FEEDBACK PRINTED A LETTER EXPRESSING ONE READER'S OPINION ON THE TOPIC OF RADIO DJS PROMOTING THEIR MOBILE SERVICES THROUGH THE STATION WHERE THEY ARE EMPLOYED. QUITE FRANKLY, WE WERE SURPRISED AT THE RESPONSE IT DREW FROM OTHER READERS. HERE IS A SAMPLING:

Dear Feedback: I read the Letter to the Editor (on Radio/Mobile DJs) in the April/May issue of Mobile Beat with shock and alarm. How someone can make assumptions and generalizations about an industry-wide practice without knowledge of that industry is — to say the least — irresponsible.

While it is true that many radio DJs supplement their income from mobile jock work, it is also a fact that many radio DJs got their start as mobile and club jocks. By the way, as seductive as on-the-air work sounds, it is usually not as lucrative as you might think. The industry average for full-time non-drive time medium market DJs is $300 - $400 a week. Part-timers are fortunate to get $5 - $8 hourly. This amount is usually supplemented with station remote appearances and, yes, mobile bookings.

The writer's blanket statement about stations not getting revenue from mobile bookings is also erroneous. Many stations own mobile equipment and pay their jocks a set talent fee for bookings. Other stations have reciprocal trade agreements to use their DJs sound equipment at remotes, promotions, etc. in exchange for commercial time. My radio station, Rockin' Oldies 104, sets a cash value for spots . . . I set a cash value for my mobile appearances and run commercials against accrued amounts.

Dan McKay, Oldies Mobile
New Orleans, LA

— — — — — — — — — —

Dear Feedback: I'd like to take serious and pointed exception to the writer of the letter objecting to radio DJs advertising their MDJ services over the air!

I'm a radio personality at a small market station who runs a very successful one-man MDJ service. While it isn't a widely-known fact outside the business, radio stations, except in the largest cities, are usually low-pay small businesses. It is the rule, not the exception, that local radio personalities use their "radio connections" to earn outside dollars to supplement their incomes. At our station, staffers do everything from MDJ work, to M.C.'ing concerts, to voicing local TV commercials.

In fact, I got started in the MDJ business back in the 70's in an effort to do such things as eat three times a day and pay my rent! I fell in love with the business and it has enabled me to stay in radio and still earn a respectable living.

Why on earth should a station owner, who may not be able to pay very high salaries, not be allowed to "compensate" his employees with air time to help promote their business activities? Should it be against the law, for example, for a

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restaurant owner to provide his employees with meals as part of their compensation? This is just plain good old fashioned "capitalism" my friend! While the airwaves may be "public," a radio station is a private business just like your MDJ business! Personally, I "trade" the use of my MDJ sound system for station events and remote broadcasts for promotional airtime. A very fair, legal, and honest arrangement.

It's regulation-happy types like you who have been behind the ever increasing and strangling morass of government regulations that have made it more and more difficult to do business in this country!

Hey pal, it's a free country. Instead of whining, why not apply for a job at your local radio station? Maybe in addition to your salary, you can talk the owner into giving you some spots to promote your MDJ business! Good luck and go for it!

Ray Thomas, Air Personality and MDJ
Country 102/WHYL, Carlisle, PA

— — — — — — — — — —

Dear Feedback: To the party writing in the last issue about the local radio station's DJs using the airwaves to promote their business on the side . . . Go Get 'Em! I, too, have heard this on two different stations in my area and it hit me with the same anger as you. As a result, I will not advertise on either station any longer. When will people start to recognize that for some of us entertaining as DJs is a business, not a hobby, and the practice of advertising in this way is unfair use of public airwaves?

I have been in the entertainment business since 1977, and I have seen many so called "competitors" come and go. The reason most entertainers stay in business is because they know the value of: 1. Building a good reputation, 2. Keeping a customer base and, 3. Having a professional manner.

As far as the radio stations . . . hit them where it hurts - in the pocket. Remind people that THEY are weekend DJs not you, that there is a big difference between "spinning records" in front of a piece of glass and entertaining a group of people non-stop for an evening. And finally, don't do them any more favors . . . setting up for remotes, letting them use equipment or sponsoring weekend programs. I'm with you . . . let's get the FCC involved.

Jim Beeson, Owner, JB Sound
Fostoria, OH

Further opinions on this topic are welcome! Incidentally, this issue's ProFile on DJ Scott Salem was scheduled far in advance. It is purely a coincidence that it deals with this subject.

"Prevailing Attitudes", as reader Ed Data writes, is the subject of our next two letters . .

Dear Feedback: This letter is in response to all the so called "professional" DJ companies out there that feel that in order to be considered a professional DJ you must be in business for 10+ years. I'm quoting a letter from the April/May issue from an unidentified reader.

Myself and my partner have not been in business for 10 or even 5 years yet, but we are just as professional as the rest of you, and I resent being called anything less, especially by someone who can't even sign their own name to their letters. Maybe FEEDBACK should have printed the whole letter so we all could see just what kind of "pro" we are dealing with.

Our DJ business is not our primary source of income, but my partner and I take it very seriously. We have worked very hard to try and build up a reputation that people can trust and rely on. We do not advertise, our name gets circulated strictly by word of mouth, which has made it a slow start so far, but I consider this as paying our dues.

There was also mention of one person's inability to compete with some DJ's cheaper rates.While I am sorry to hear that anyone

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has to close their business, cheap rates are a fact of life in this economic time. Business is business and I would do whatever is necessary to assure my business stays alive. Anyone that doesn't want to reduce their profit margin a little to stay in business, in my opinion, is crazy.

In closing, to all you "pro's" out there, I'm a homebased, weekend warrior, who's here to stay, so get used to it. Since I've already surpassed my one year anniversary, I've passed one milestone, and on to the next!

Bob Cheney
Music Masters DJ Service
Winthrop, MA

— — — — — — — — — —

Dear Feedback: I'm writing this letter to vent some of the frustrations I am experiencing with the Mobile DJ industry. I'm an avid reader of your publication and have to laugh at some of the prevailing attitudes held by other MDJs.

To begin with, I am a part-time Mobile DJ whose business started shortly after attending a horrendous wedding reception performed by a Mobile DJ Franchise. I felt at that time, and still do, that there is a tremendous marketplace available to those individuals who take pride in what they do and provide a quality professional service at a "reasonable" price.

When reading your feedback columns, I get the impression that many MDJs feel that anything but a full time business is considered a hobby and not to be taken seriously. I believe that full time DJ companies don't control the market on professionalism. The customers are the ultimate judges. When a part time DJ is a success, they are going to book business accordingly and cast a positive reflection on the industry which is a plus for everyone.

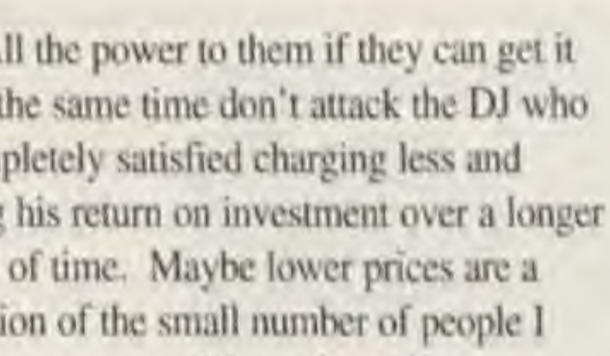
I also get tired of hearing how the lower price MDJs are giving business away. Where does it say that a MDJs rate has to equal that of the medical and law professions? I've been told several times by people that they didn't call a DJ because they didn't think they could afford one. Could this trend be good for the industry? I distinctly remember hearing the same comments made about live bands. I cannot comprehend some of the extraordinary fees being charged to customers for a 4-5 hour gig. All the power to them if they can get it but at the same time don't attack the DJ who is completely satisfied charging less and getting his return on investment over a longer period of time. Maybe lower prices are a reflection of the small number of people I have to pay a cut of the action to!!

There also has been criticism of the new crash course start-ups taking place within the industry. My question is, how did all these current successful DJs start out anyway? Could they have been born with perfected skills, cutting-edge equipment and a fully booked calendar to go along with it? They should try to reach back and remember the problems they incurred when they started and what they went through to get a break.

Finally, I would like to applaud "Mobile Beat" for providing a wealth of knowledge to the MDJ. This publication has helped me extensively by saving me time and money and has given me the opportunity to learn the business quickly. I guess this could be looked at as being good or bad depending on which side of the fence you are on . . .

Ed Data
Eddy D's Entertainment
Succasunna, NJ

We appreciate the compliments but I'd like to stress Mobile Beat's primary reason for existance is to



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NO LATER THAN
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Dear Mobile Beat: In general, I have found your magazine to be quite helpful, interesting and full of good tips for my business. Than you for creating this publication.

I do have a complaint I want to tell you about. It's hard enough to be a woman-owned DJ service. It wasn't easy to establish myself as a serious player, but time, hard work and perserverance has paid off. In your anniversary issue, on page 4, I don't know if it's a GEMINI ad or your ad, but I found it to be very offensive. It's bad enough we have women as sex-objects selling everything from cars to Sport Illustrated, but must we encourage this form of advertising for your magazine or Gemini's products? As a woman and as a business owner, I find it degrading. How would you like it if you had two men with Jock Straps on and had the ad centered on their genetalia with their hands holding your magazine? I certainly wouldn't want to see that, either. I know this field is male dominated, and so big-breasted women are used to sell products, but there are also women, like myself, who will not be taken by that ad. Please be respectful and think of other ways to sell it. Thank you for your consideration.

Bonnie Gutterman
Music By Bonnie, Santa Barbara, CA

From your perspective, Bonnie, I agree. Our over-zealous photographer seizes every opportunity to catch persons holding a copy of Mobile Beat. One week he's in Moscow (MB #5), the next week he's on the beach. Let's turn this one back to the readers. Send us a photo of someone, something, somewhere holding a copy of Mobile Beat. We will print the most creative (or ridiculous) photos in a future issue. Send photos to: Mobile Beat "Hold That Pose", P.O. Box 43 , East Rochester, NY. (photos will not be returned) Now back to the gripe file.

Dear Mobile Beat: The first issues of your magazine were useful and contained information I could use. Now, I feel that it has turned into nothing more than a large advertisement circular for equipment the average mobile DJ dosen't need or can't afford. We get enough of that in the mail already, AND FREE! Therefore, we shall part our ways.

Tom Kicas
Sound Systems III
Traverse City, MI

P.S: The "Dr. Shock Jock" column is terrible!

F.Y.I., We've been doing over $100 Grand a year for 10 years in this business.

Tom is entitled to his opinion but I am puzzled by his data. Does the average DJ who can't afford products advertised in Mobile Beat make $100 Grand a year? Then what does the DJ who <u>can</u> afford the equipment make? One can definitely cut corners without dropping their subscription to Mobile Beat, since that just knocks the net down to $99,980.05. And it's deductible! I better consult Dr. Shock Jock.

This following letter needs no introduction . .

Dear Mobile Beat: As National Director of the American Disc Jockey Association, I would like to comment on some of the feedback you have received in recent issues.

It was nice to read that most of the attendees enjoyed the 1991 East Coast DJ Forum. The Forum will, as of this year, become the annual convention for the ADJA. As such, we have every intention to make it the premier show for the DJ industry.

Secondly, with regard to copyrights and licensing, the directors of the ADJA have met personally with representatives from RIAA and ASCAP. I noted that Mobile Beat has received some negative feedback on the research conducted on this issue (MB #4). There are in fact, written laws in both categories as to the reproduction and public performance of music with reference to DJs. I suggest that DJs research this matter more thoroughly as to the technicalities and liabilities of licensing before lashing out at the ADJA or Mobile Beat Magazine for supposedly stirring the pot. The pot has already been stirred (according to ASCAP and RIAA) by DJs snitching on other DJs. That's right!!! Our brothers and sisters are the culprits!!! The ADJA is striving to be part of the solution rather than part of the problem. To further address this issue, ADJA has a full article in a recent newsletter.

The final matter at hand is the idea of a DJ association in the US. Mobile Beat has printed various articles pertaining to the Canadian Disc Jockey Association (CDJA). The article on the "History of the CDJA", (MB #5), was an excellent piece and should have given the American DJs an insight into the benefits and advantages of an association in the states. American DJs have taken this association idea very complacently. The general feeling is that they have been operating for this long without a national organization and don't need any representation. Our Canadian DJ friends felt the same way in 1977 when the CDJA was created. The CDJA has accomplished more in fifteen years that any single DJ could ever have done as an individual.

Bruce Keslar, National Director,
American Disc Jockey Association

That's it for this edition of "Feedback", Until next time . . .Don't forget to write!

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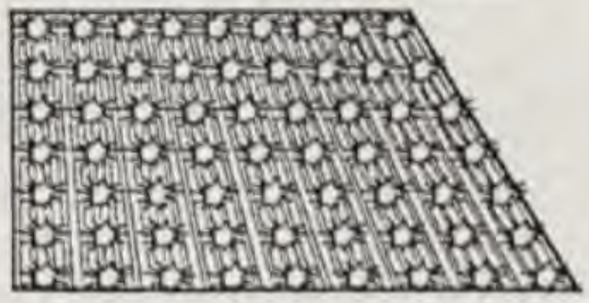

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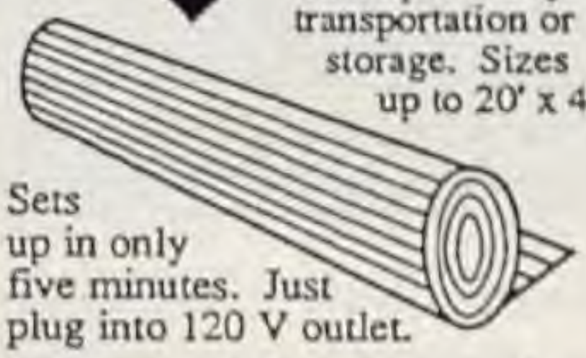

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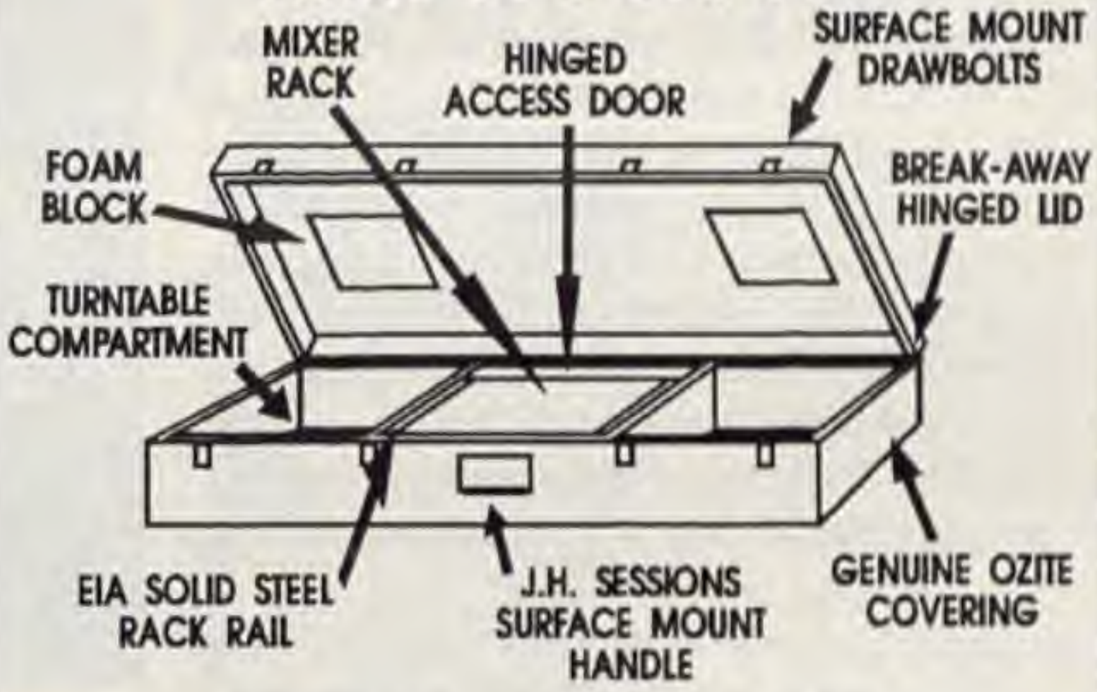

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NUMARK's LAST DANCE

•Industry Reacts
•MTX Readies Pro Line

In the last issue of MB, it was reported that Numark Electronics had successfully moved a portion of their manufacturing to the US. Shortly after that issue hit the streets, reports began circulating that problems had arisen in the wake of the move. Although there has not been an official statement from Numark, it is known that as of Friday, April 10th, the company has ceased operations. Contrary to earlier reports, the company (as of press time) has not filed bankruptcy. Numark's closing resulted, at least in part, from problems related to opening the manufacturing plant in Ventura, CA. That plant began operation late last year, but had been experiencing difficulties in getting finished product to dealers.

Numark began in 1970 as an importer of hi-fidelity products. As the interest in DJ products developed, Numark brought to the US the DM-1000 mixer and EQ-1000 equalizer. By 1981, Numark had captured a substantial share of the market and opened their own factory in Japan. As the world economy changed during the 1980's, it became less expensive to manufacture some products in the US. Numark responded by opening the California facility. Prior to the plant's closing on Friday March 13th, only a few of Numark's new 1475 mixer had shipped. A new dual CD player was left on the drawing board. It remains unclear what route owners of Numark products should take if warranty repairs are needed.

Although Numark's demise has come as a surprise to the industry, it has left a large hole in the DJ equipment market. Jack O'Donnell, VP Sales and Marketing at Stanton-Vestax says, "Our targeted market is the higher end of the DJ mixer market and basically, the Numark product line fit that niche and was the dominant factor in that niche. We feel the market has opened up to us in the exact segment that our products fit. We are introducing several new products within the next couple of months that were planned before the Numark announcement, and we feel these products fit the category Numark has left vacant".

MTX enters Pro Products arena

With a commitment to be "a serious player in the DJ industry for years to come" Loyd Ivey, CEO/President of MTX Corporation has announced the creation of the MTX Professional Products Group. The group, under the direction of former Numark Sales Manager, Bernie Howard Fryman, will be responsible for the sales and marketing of MTX/Soundcraftsmen Professional Power Amplifiers and DJ Mixers, MTX Professional Speaker Systems and Cases, and MTX Oaktron Professional Contractor audio products.

Loyd Ivey, MTX CEO President (l), with electronics designer K. Ikezawa

Fryman explained that under the MTX Soundcraftsmen banner will be a complete line of DJ mixers including three models with built-in digital samplers. All MTX Soundcraftsmen DJ mixers have been designed by K. Ikezawa, who pioneered DJ digital sampling for Numark Electronics five years ago. The MTX Soundcraftsmen line will feature the MX500

mixer with four seconds of sixteen bit 48kHz and four banks of memory storage, the MX400 mixer with four seconds of sampling time, and the MX300 economy sampler/mixer with sixteen seconds of sampling time. MTX Soundcraftsmen DJ mixers will carry a two-year warranty and be serviced nationwide. According to Fryman, the first DJ mixers will be in stores around July 1st.

In other news . . .

Letter from ASCAP? Not to panic.

In recent months, DJs in some parts of the U.S. have been receiving letters from ASCAP (American Society of Composer, Authors and Publishers), outlining their responsibility to pay ASCAP licensing fees. According to William Lee, ASCAP's National Sales Manager, these notices are routinely of an investigative nature and are no reason to panic. Each of ASCAP's twenty-six districts is charged with monitoring public performances in their district and determining which are actually licensable. In the majority of cases, the DJ is not responsible for any licensing fees unless they personally have hired the hall and promoted the event as a private enterprise for profit. According to Lee, the DJ who plays licensed halls and private events such as wedding receptions and birthdays is not licensable. One "gray area" has been with events such as corporate parties and class reunions. Lee says that with these events, it is the committee that organizes the event who is responsible for paying the licensing fees. If the fee is not paid by the committee, ASCAP may look to the DJ for the fee. In any case, if you should receive a notice from ASCAP, before you sign or pay anything, call the district office. Taking time to discuss the situation with your ASCAP district manager may save you paying a licensing fee unnecessarily. (For additional information on this topic, see Mobile Beat #4).

Noteworthy Source for CDs

As you know, the MB staff is always seeking out new sources that can save you money on DJ hardware and software. Our tip this time is about a mail order CD service in Nashua, New Hampshire, known as Noteworthy Music. Noteworthy has been around for over a decade, but has relied on word-of-mouth advertising. Their spring catalog is over 120 pages with over 13,000 titles from all major, and many independent labels. A toll free order line is provided and when you pay by credit card, shipping is same day (overnight delivery available). Orders can also be placed via PC with modem. For free catalog or more information, call 603-881-5729. To place an order (with Visa, MC or Discover), dial 800-648-7972.

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ATTENTION DJ, JAPAN NEED YOUR VINYL!

The headline of a recent ad in Goldmine Magazine reads:

"ATTENTION TO DJ & RADIO STATION WORKERS: WE LOOKING FOR JUNK SOUL & DISCO 12" RECORDS WANT - TOP $ PAID FOR CLEAN QUALITY RECORDS".

The ad, placed by Lexington Co., LTD of Japan even offers finders fees for leads to buy big collections at $1 per records. The company is looking for modern jazz, vocals and classical as well. Want more information? Dial 011-81-3-5453-4591. According to the ad, the company is presently travelling the US for all our old vinyl. I wonder what it is they know that we don't? By the way, if you thought you saw a typo, we just copied what we saw.

FAX POLL -

And that brings us to our FAX POLL question for this issue of Mobile Beat. Do you have a practical, profitable or humorous way to deal with the mounting stacks of records being stockpiled by DJs around the world? For the sake of civilization, fax us the answer to this question: **WHAT CAN DJs DO WITH ALL THEIR OLD VINYL RECORDS?** Is there a good way to recycle them or should we just start using them for frisbees or tacky wall clocks? The MB Fax line is open and waiting to hear from you! (716) 385-3637.

#7 FAX POLL compliments Karaoke.

In the April/May Mobile Beat, we asked "DO YOU THINK KARAOKE IS A COMPLIMENT OR COMPETITION FOR THE MOBILE DISC JOCKEY?" Here are two replies representative of the overall general consensus:

Both! If I hadn't gotten involved with karaoke when I did, I would really be struggling now. We were first in this area to add karaoke and as a result, we are running nearly 40% ahead of last year.

Bob Kramarik,
Bobby K Sound Systems,
Elmira, NY.

Karaoke is a definite compliment for the Mobile DJ. Clients invariably have the same concerns: Will the DJ get the crowd going? Will people have fun at the wedding or party? Well, karaoke is fun! It adds to an affair and makes it easier to establish a rapport with guests.

If the DJ is providing music for the wedding ceremony, and the bride and groom wish to have a soloist sing a special song, the DJ can provide a Sing-Along accompaniment tape. This saves the client the extra fee of a live musical accompanist at the ceremony, and the DJ can charge more for the service.

You can also hold singing contests to get everyone involved, either as a contestant or judge. The DJ starts it off by singing the first song. You don't have to be a good singer, all you need to be is energetic and outgoing, as always!

Gerard Lenglet,
Visual Sound Productions,
Torrance, CA

Knee Deep in The Hoopla

In our last issue, we asked the question "What's the best music to play for a Hula Hoop contest?". Here are a few of the replies:

The type of music we use is usually some Beach Boys' tune or "Hippie, Hippie Shake" by the Georgia Satellites. We have had a lot of luck with Hula-Hoop contests. The hardest part is getting people to give it a try, but after the first person comes out and starts warming up, the rest of the crowd starts chanting the names of others. After a few practice rounds (or spins), the real contest begins. The person that keeps going the longest is the Queen / King Hula!

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Hands down the best music for a Hula-Hoop Contest is "The Hula Hoop Song" by Georgia Gibb (Roulette). Theresa Brewer also did the song but it pales by comparison. A nice follow up I like to use is Chubby Checker's "Lazy Elsie Molly".

Gup Gascoigne
The Golden Gup, Denville, NJ

My top five Hula Hoop songs are:

1) The Hula Hoop Song
by Georgia Gibb
2) Rawhide (Rollin', Rollin', Rollin')
by Frankie Laine
3) Rock-A-Hula Baby by Elvis
4) Yakety Sax by Boots Randolph
5) Wipeout by the Surfaris.

Top tricks make 'em drop their hoops are: Take three steps forward or backward, and (the killer) get down on your knees!

Wally Nekyha
Party Time Mobile DJ, Addison, IL

We use the theme from "Star Wars" by the Cantina Band for Hula Hoop Contests, It adds a lot of life and excitement to the promotion.

Ronnie Dee
Encore, Pawtucket, RI

Hula hoop contests are great for bar and bat mitzvahs, just make sure it's clear the hoops are for a contest and not party favors! Our favorites for the Hula Hoop contests are Chubby Checker's "The Twist" and "Let's Twist Again". If you need to eliminate contestants fast, have them stand on one leg and hop!

Steve Wozniak, A Sound Investment, San Francisco Bay Area.

Two Wild and Crazy Guys

Speaking of Summer bashes and Hula Hoop contests, Dave Bulduc and Bob Ferone are fast becoming the DJ's source for fun stuff that can make any party a wild event. Dave and Bob operate Party Host Supplies and offer such items as brightly colored inflatable guitars, saxophones, clarinets and microphones, neon sunglasses and glitter top hats. From Hawaiian leis to maracas, sombreros to dancing canes, props from Party Host are sure to be a hit at almost any party. For more information, call (201) 661-1014 or (718) 447-2371.

Boing!!

It started in Australia, where bouncing on a trampoline onto a wall of velcro (cushioned by foam) while wearing a velcro suit, is a popular sport in pubs and discos. Now, Boing Creative Solutions has made velcro jumping safe and mobile with the "Human Fly Trap". The structure, available in three sizes, has a bouncy base and inflated wedge wall covered in velcro. The competition is to somersault onto the wall and position one's feet as high as possible. It's a definitely crazy spectator sport that is growing throughout America. According to Daniel Milstein of BCS, "Velcro wall jumping using the Human Fly Trap has been raising

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money for mobile operators at an unheard of rate. The average rental is $750 for four hours at a private party, or $5 per person (jumpers and spectators) at clubs". The entire cost for a ten foot Fly Trap package is $6,375. For more information, contact Boing Creative Solutions, 74 Stratton Road, Scarsdale, NY 10583 or call 914-725-1234.

Incidentally, in John Robert's article "Knock-Out Ideas" (MB#7), it was not made clear that Robotic Boxing is offered territorially, and that there is a one-time charge for an exclusive territory, over and above the cost of the Robots and accessories.

Retailers prepare for box ban

Citing wastefulness, the RIAA (Recording Industry Association of America), which represents most US record labels, has announced a permanent ban on the familiar CD package known as the Long Box. According to the monthly CD newsletter *ICE,* the ban, which takes effect April 1st of next year, will see the 6 x 12-inch cardboard sleeves replaced by a standard 5x5 1/2-inch size package. The decision leaves retailers scratching their heads over how to convert their bins for the new, smaller jewel-box-only package. Although it helped deter theft, and allowed space for attention grabbing graphics, the long box package never caught on outside the US. Also affected by the ban is America's paperboard manufacturers who for decades prior to making cardboard CD packages produced LP jackets. RIAA had been working with the National Association of Recording Merchandisers (NARM) to find a suitable replacement. However, pressure from environmentalists, backed by an impressive list of recording artists, forced a decision before a suitable alternative could be agreed upon.

East Coast DJ Show returns to Philly

On Saturday, August 29, the doors will open for the second annual "East Coast DJ Forum". The three day event will once again be held at the Valley Forge Convention Center in King of Prussia, PA. Through surveys taken after last year's show, it was concluded that a move to a Saturday through Monday show format would allow more DJs to attend for one, two or all three days depending on their bookings. Late August was selected as it is a time when travel is easier and DJs have fewer bookings or have available coverage.

The Forum will once again be a "selling" show to avail everyone the chance to purchase DJ hardware, software and accessories at special show prices. Seminars, panels and discussions will again play an integral part in the event. Beginning this year, The American Disc Jockey Association is assuming sponsorship for the Forum and is seeking input from all parties to make sure that topics covered are of concern to all DJs.

Thus far, indications are that the exhibits at this year's Forum will be larger and more varied than last year's. Among new exhibitors will be THE WORLD ROBOTIC BOXING ASSOCIATION (see MB # 7 "Performing"). Keith Namanny, the inventor and co-founder of the association says it's like Rock 'em Sock 'em Robots, except that they are four feet tall. It's not only fun to do, but

Syndicated Series Showcases Karaoke

John Bauman (best known as "Bowser" on Sha Na Na) will return to television this summer as host of "Karaoke Showcase". The show is based on a very popular, locally produced program called "Be A Star" which airs on WCPX-TV, Orlando, FL. The concept is similar to other shows in that each contestant will perform and then be judged by a panel of celebrities. First, second, and third place winners will receive a variety of prizes, with the first place winner advancing to the finals. Contestants will be soloists, duos and groups of three. The contestants were chosen in auditions held during March in Atlanta, Chicago, Dallas, Los Angeles, St. Louis, and San Francisco. The first eight shows were taped during May in Orlando FL.

Recently, popular TV shows such as Cheers, The Simpsons, Beverly Hills 90210 and Doogie Howser have featured key characters at a karaoke microphone. Now it's time to get back to the basics and give average Americans a shot at overnight singing success. Karaoke Showcase is being produced by First Media Entertainment in cooperation with Pioneer Laser Entertainment.

fun to watch as well.

The Convention Center is located 30 minutes from Philadelphia, just off Exit 24 of the PA Turnpike. For more information see page 59 or call 1-800-355-6060 or 215-675-9567.

Summer NAMM set for A.C.

Dealers from around the country are expected to attend NAMM's Summer Session in Atlantic City, NJ. The Session officially opens at 8 AM on Saturday, June 20 with a keynote address by noted futurist and business forecaster, Dr. Marvin Cetron. Exhibits will be open from noon until 8 PM on both Saturday and Sunday. For more information on NAMM's Summer Session, call 1-800-767-6266.

CONGRATULATIONS:

To **BERNIE HOWARD FRYMAN** on his appointment to the position of Director of Professional Products for MTX/Soundcraftsmen. Fryman's new duties will include the development and marketing of a new line of Professional DJ products. Fryman was formerly Central Region Sales Manager for Numark.

To **JIM COWSER** on his appointment to the position of Regional Sales Manager for Roland. Cowser was formerly Western Region Sales Manager for Numark.

To **AL FISHER** upon opening "Hi Tech DJ Supply" in Modesto, CA.

To Mobile Beat subscriber **SHIRLEY McAFEE** for her recent appearance on the Sally Jesse Raphael show. The program centered on the life and death of Marilyn Monroe. Shirley, who impersonates the late screen star as part of her DJ show, was among four Marilyn impersonators invited to take part.

To **GREG POWERS** on the opening of "Greg Powers Entertainment", his new DJ/Karaoke store on US Rt. 1 in Saco, ME.

To **JOE RAGONA** on the opening of the new offices of Spinning Sound, 260 Spinnaker Way, Unit #6, Concord, Ontario.

To **FARRALANE LIGHTING & AUDIO** on their move to their larger and enhanced facility at 300 Farmingdale Road, Route 109, Farmingdale, NY and

To **TRACOMAN** on the move to their new facility at 3015 Greene St. Hollywood, FL

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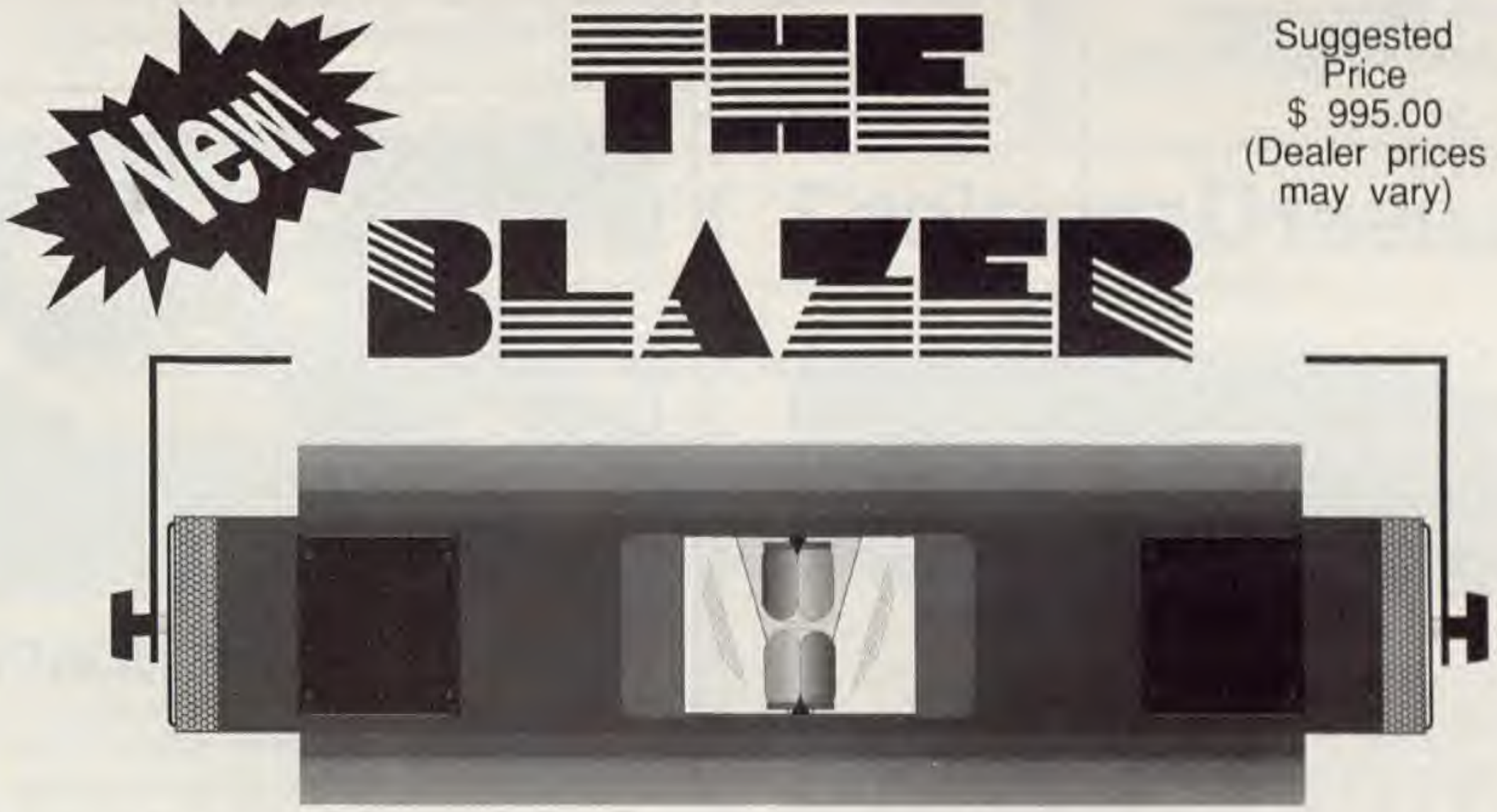

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Dichroic Demon

Through the use of precise optics and dichroic colors, The Pulsator creates an extremely bright, vivid effect from a compact and lightweight fixture. The effect is sound activated moving beams of light that change colors and move side to side to the beat of the music via the internal microphone. The on-board sound circuitry features AGC (automatic gain control) which allows accurate beam movement at low and high volume levels. Weight: 20 Lbs. Suggested retail: $839. American DJ Supply, Inc. Los Angeles, CA.

LaserGraphics?

Finally there is a system that lets you sing-along with either LaserDisc or CD Graphics, watch a movie or play CDs. The Denonet LA-2150K is the world's first integrated LD/CDG karaoke player. Other features include 425-line resolution, 20-bit digital filter, 9-step key controller, DSP mic echo and wireless remote control. Suggested retail: $1,199. Zenasia International Corporation, 1210 East 223rd St, Carson, CA 90745 1-800-DENONET

Flip-Top CD Locker

The CD3 Compact Disc Storage System is designed to protect CDs yet make them easier than ever to retrieve. To access any one of forty CDs simply line up the sliding indicator with the desired title and open the top. The CD you selected is automatically lifted out of the storage bin and presented to you. The CD3 is made of tough space-age plastics and locks tight when lifted by the handle. A soft nylon case allows three CD3s to be carried together for a total of 120 CDs. CD3 Inc. 211 Buck Bend, Georgetown TX 78628 512-259-5641.

A Gaggle of Supercardioids

Crown's new LM-301 and LM-300L gooseneck condenser microphones are designed for a variety of applications. The LM-301 has a 5/8" collar that can be screwed onto a mic stand or mixer mount. The cable can be run inside or outside the mounting collar and plugged directly to an XLR connector or XLR to 1/4" adapter. The LM-300L plugs directly to an XLR connector, three-pin panel jack or standard three-pin connector. With supercardioid pickup patterns, the mics reject more background noise, room reverb and feedback than typical cardioids. According to Crown, the mics have a smooth, wide-range frequency response for natural reproduction of singing or speaking voices. Crown International, Inc., 1718 Mishawaka Road, Elkhart, IN 46517.

Liquid Sound

GANE is a new, cost effective, fluid-filled speaker line from Equity Sound Investments. These 8-ohm systems boast good power handling utilizing cast basket woofers with a precise amount of magnetic fluid in the voice coil gap. ESI says the fluid adds to the value and durability of the line and allows for greater power handling (200 to 250 watts, music program) and greater sensitivities. The 2-way units are available in standard and monitor cabinets, in 8", 10" and 12" versions. The GANE loudspeakers are available in both white and black lacquer finishes as well as black carpeted. Standard features include T-nut stand points, 1/4-inch phone plug and a single, well-positioned handle. Equity Sound Investment, P.O. Box 752, Sturtevant, WI 53177 414-886-4122.

Punched-Out on the Dance Floor

Created especially for nightclub/DJ use, the PUNCH-10™ Bass Enhancement System from Furman Sound is a subharmonic processor for augmenting the bass content of recorded music. No mere equalizer, the PUNCH-10 actually synthesizes bass where none existed before by generating a bass component one octave below the existing fundamental. The result is bass that can be felt as well as heard, maximizing the sense of realism and increasing audience involvement. To minimize the possibility of speaker damage due to extreme excursions, a hard limiter acting on the processed signal is included. Furman Sound Inc., 30 Rich Street, Greenbrae, CA 94090 415-927-1225.

Comin' through Loud and Clear

Beyerdynamics new DT190 headset combines studio quality earphones with an upgraded dynamic microphone. The DT's 190 earphone and microphone provide high sensitivity with excellent rejection of off-axis sound such as is encountered in typical crowd situations. The DT 190 can be set up for mono, stereo or split feed allowing DJs to customize earphone cueing to their liking. beyerdynamic, 56 Central Avenue, Farmingdale, NY 11735. 516-293-3200.

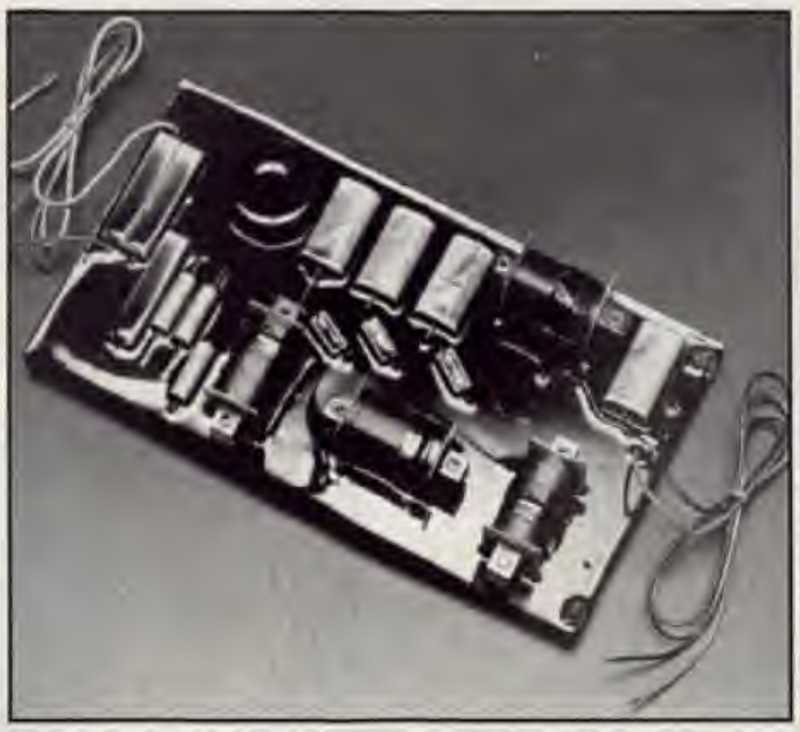
COMING AUGUST 1st -
MOBILE BEAT's 2nd ANNUAL DJ/PRO SOUND EQUIPMENT DIRECTORY

Self-Driven

Citing the growing trend toward portable sound, Audix Corporation has introduced a new line of powered monitors. The Power House series includes four 2-way stereo models from 18 watts to 25 watts. The heart of the system is a built-in power amplifier that features a high gain, low voltage hybrid design to achieve excellent clarity and extremely low noise throughout the audio bandwidth. DJ applications would include use as remote speaker to get sound into side rooms, or as a booth monitor. Audix Corporation, 19439 SW 90th Court, Tualatin, OR 97062. 510-463-1112.

Takes a Licking

All new BAG END speakers feature cross-overs that are virtually indestructible. The entire unit is potted in solid epoxy resin 1/2" thick making them impervious to outside elements. Bag End Loudspeakers, Barrington, IL.



Dichroic Demon II

American DJ's Gyro produces a circle of eight beams of light which rotate 360 degrees, expand, contract, and change color to the beat of the music via the internal microphone. The unit features high quality optics and four internal vivid dichroic colors that also change to the beat. Weight: 30lbs. Suggested retail: $1,050. American DJ Supply, Inc. Los Angeles, CA

Deal on Gems

Gem Sound has introduced a new packaged Mobile DJ system with a suggested retail price $995.95. designed for novice and professional DJs, the PDJS1 features Gem Sound's popular 1003C three-way speakers, SA3090 stereo mixer with six built-in sound effects, 500 watt GA555 power amplifier, carpeted equipment rack and DJ console (turntables not included). Gem Sound, 600 E. 156th Street, Bronx, NY 10455. 212-292-5972.

Rack-A-Bility

For DJs who use non-rack mounted CD or cassette players, Grundorf Corporation introduces the SS-6, dual player mobile music case. The case features foam-lined slots that will accomodate most CD or cassette players, a top load rack for a mixer with six rack spaces below for amps or processing and a three row CD or cassette case. Grundorf, 721 Ninth Avenue, Council Bluffs, IO 51501. 712-322-3900.

WHAT'S NEW? Sound - Lighting - Karaoke

Bright N' Light

Colorado Light N' Sound's new ACL Mobile Lightshow is a real performer. With twenty-four ACL wired Par 36s mounted twelve to a side, it can handle almost any venue. The ACL lights are factory colored red, yellow and green and can be aimed in any direction. Set-up takes just minutes. Simply open the case and mount on stands. The lights are built right into each side of the case. For effects, (chase to music, etc.) use with ETA's MAD 1002. The company has also introduced a modifcation kit for the MAD 1002 which adds dimmer capabilities. Colorado Light N' Sound, 7301 N. Broadway, Denver, CO 303-429-0418.

A New Twist for KLS.

Dave Miller, National Marketing Director for KLS has introduced the new LITEK Twist. This miniature version of a moonlight comes with sound activated colored beams standard. The twist is a high quality, fan cooled fixture complete with grounded plug and 300 watt DRA lamp. KLS has also introduced the LITEK London Fogger. This miniature fogger has a switched remote and external tank for fog fluid. The unit uses London Fog, an FDA approved water based solution which will work in virtually every fogger manufactured today. KLS Electronics, 27501 Schoolcraft Rd. Livonia, MI 48150.

8" Glass mirror ball, motor, and pin spot with lamp.

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MUSIC NEWS

RN'M IV: More Favorites plus a Real Rush!

Rock N' Mania has just released their fourth in a never ending series of CDs for DJs. Topping the latest digitally mastered collection is a sped up version of the Chicken Dance and a variety of ethnic and specialty tunes. Perfect for male or female retirement parties are the half-minute versions of "For He's (She's) a Jolly Good Fellow". There are also new versions of "The Star Spangled Banner" and "O Canada" along with anthems of Israel, Ireland and France.

But the unexpected surprise is a minute and a half cut entitled "The Rush Limbaugh Moment". Anyone who has listened to Rush Limbaugh (now heard daily on nearly 500 radio stations) will instantly know what this is all about. Tom Salem, who produces the Rock N' Mania series and listens to the Limbaugh show on WHDH in Boston explains, "I am just an unbelievable Rush Limbaugh fan. I just love to listen to this guy, the way he laughs and chuckles and some of the expressions he comes out with. I had a strong feeling that this would be something that a lot of people would appreciate". The cut features a remake of the Limbaugh Theme ("My City Was Gone" by the Pretenders from *Learn To Crawl*) behind recognizable Limbaugh-isms such as the "Ta-dat,ta-dat,ta-dat,ta-dat,ta-dat,ta-dat" update lead in and Rush's impersonation of Porky Pig's infamous "Dibbity, Dibbity, Dibbity, Dibbity, That's All Folks". An excellent cut to end the evening!

Reheating the Fires of Disco

SalSoul records is celebrating its twentieth anniversary by re-releasing nearly all of its back catalog of mega-hits from the '70s and '80s. In mid-April, the company shipped *The Original SalSoul Classics*, loaded with such monsters as "Magic Bird Of Fire" by Vince Montana's SalSoul Orchestra, "Doctor Love" by First Choice and "I Got My Mind Made Up" from Instant Funk. Now, that 20-track collection of SalSoul Hits is set to be followed by the *Anthology Series*, compiled sets of the best LP and 12" mixes

from SalSoul artists. The collections will include artists from *Classics* plus Skyy, Double Exposure/Love Committee, Inner Life and others. DJ holiday favorites *SalSoul Orchestra Christmas Jollies I & II* are in the mix as well.

Speaking of disco, Rhino has released five volumes entitled "The Disco Years". Prime cuts include Van McCoy's "The Hustle", "Rock The Boat" from the Hues Corporation, Donna Summer's "I Feel Love" along with original versions of "Celebration", "YMCA", "That's The Way I Like It" and many others. Definitely one of the most complete disco collections to date.

The Second Time Around

Sparked by the movie *Wayne's World* and the supporting video on MTV, Queen's "Bohemian Rhapsody" has made its way back to the top of the charts. The flic has also renewed interest in the Sweet classic "Ballroom Blitz". Unfortunately, the version on the soundtrack is not the Sweet version. The original version of "Ballroom Blitz" is available on the CD *Desolation Boulevard* (CAP 48452), but as far as it being part of any compilation, we know of none to date.

Boxes bulge with classics from King and Parrot Head Party Tunes

Every single track ever recorded and released by Elvis Presley on Sun Records and RCA Records prior to 1959 will be released this summer as a box set. According to *ICE - the Monthly CD Newsletter,* the set titled *The King Of Rock & Roll* is of excellent fidelity. The 5 CD set includes such classics as "Heartbreak Hotel", "Don't Be Cruel", "Hound Dog", "Love Me Tender", "Jailhouse Rock" and "Blue Suede Shoes", to name a few.

The Coconut Telegraph reports that Jimmy Buffett's new label MARGARITAVILLE RECORDS, is releasing a 4CD set entitled *Boats, Beaches, Bars and Ballads.* The set includes seventy-two "Parrot-head" hits and near hits such as, "Changes In Latitude", "Margaritaville", "Come Monday", "Why Don't We Get Drunk . . ", "Fins", "Volcano" and "Livingston Saturday Night" along with a driving cover of Van Morrison's "Brown-eyed Girl". Although Buffett's music has escaped consistent universal acclaim, he has far out lasted many fellow artists who surfaced during the early seventies. His laid-back, unpretentious style continues to draw capacity crowds and this summer will be no exception as he and the Coral Reefer Band head out to promote *Boats, Beaches, Bars and Ballads.* This should be an excellent set to have on hand for summer parties, Hawaiian bashes and hurricane season.

Coming Soon

Additional releases of note according to *ICE* include Lionel Ritchie's long overdue best-of collection, *Back To Front*; Robert Palmer's second hits collection, *Addictions II: Club Epic II*, a Columbia/Legacy compilation of dance classics from the '70s and '80s; and *MTV's Party To Go* featuring artists such as P.M. Dawn and Naughty By Nature.

Two other greatest hits collections are set for summer release in support of Neil Diamond's current concert tour (his first in almost a decade). *Greatest Hits 1966-1992* should be in stores by the time you read this. The 38-track, 2CD set *Glory Road 1968-1972* is scheduled to ship in mid-June.

Also scheduled for June release are: *Sure Feels Good: The Best of James Brown; Hold Your Fire*, The second LP from Firehouse; *Good Stuff* from the B-52s sans Cindy Wilson; *Here It Is* from the Cover Girls; and *B And It Is* from Stevie B.

Due In July is *Just Say Yesterday*, a sampler of classic punk and new wave from Sire. Peter Gabriel's first release in six years is expected in September. Joan Jett's first four LPs are coming soon on CD. C&C Music Factory, Linda Ronstadt and The Beach Boys have signed for starring roles on the next album by The Simpsons. Set for fall release, *The Yellow Album*, will feature Ronstadt in a duet with Homer Simpson, backed by an all-star band that includes Joe Walsh, Leland Sklar, Russ Kunkle and Floyd Cramer.

Canadian DJs should find the latest Polytel CD compilations a good addition to their libraries. The first is entitled *Hot Country Nights* and features such recent country hits as Tanya Tucker's, "Down to My Last Teardrop", "I Got You" from Shenandoah, "Blue Memories" by Patty Loveless and "Asking Us To Dance" by Kathy Mattea. The second release is *Love At The Movies* with such all time favorites as "You Lost That Lovin Feelin'" and "Unchained Melody", by the Righteous Brothers, Dean Martin's "That's Amore", "When A Man Loves a Woman" by Percy Sledge and twelve other classic love songs from the cinema.

Finally, The debut release from Elephant Records is a 12" entitled "GUAJIRA", and was mailed to record pools during April and May. "GUAJIRA" stresses the Latin roots of music and is based (musically) on the late 1960's Cuban revolutionary song "Guantanamera". It was released in Spain earlier this year and has potential to gain significant attention during the Barcelona Olympic games. To track down a copy, contact Elephant Records, 999 Doheny Dr., Ph 8, Los Angeles, CA 90069.

A World of Remixes

Remix Service International provides information on DJ Remix Service records and CDs worldwide. Listings include addresses, phone and fax numbers and available remixes with BPM and key codes. The guide is over eighty pages long and packed with everything you ever wanted to know about remix services from all over the world. Cost is $10 from Remix Service International, 1121 Wales Dr. #203, Killeen, TX 76542 (817) 554-8036.

Mobiles breaking new music for Mother/Son dance

"Daddy's Little Girl" has been the wedding standard for Father/Daughter dances since long before DJs became accepted wedding entertainment. Oddly, "Daddy's Little Girl" has never had a counterpart befitting the Mother/Son dance. Now, a new release specifically for the groom and his mom is getting increased play by mobiles in New England and along the East Coast. It's entitled "**A Song For My Son**", written and sung by Mikki Viereck, of Springfield, MA. Mikki has been singing at weddings professionally for nearly twenty years and explains, "This was inspired by my own sons, who, I hope, will be getting married someday but it's for all mothers and all sons".

To determine how MDJs felt about the sentimental ballad, four hundred Mobile Beat subscribers (selected at random) were sent advance copies of the song and asked for their comments. Early response has been mostly positive.

Although doing the song has been a labor of love, Mikki doesn't deny her desire to see "A Song For My Son" become as accepted and traditional as "Daddy's Little Girl". With the peak of the wedding season upon us, this could be the first time the Mobile DJ industry has drawn mass attention to a particular song.

"A Song For My Son" presently comes on cassingle, with a CD version due is six months. It is available to Mobile Beat readers for five dollars including tax and shipping. To receive a copy, send check or money order to New Traditions, P.O. Box 827, East Longmeadow, MA 01028.

MB Top Traxx

Contemporary / Rock

1. BOHEMIAN RHAPSODY - Queen / Hollywood
2. IN THE CLOSET - Michael Jackson / Epic
3. LET'S GET ROCKED - Def Leppard / Mercury
4. AIN'T 2 PROUD 2 BEG - TLC / Arista
5. HAZARD - Richard Marx / Capitol
6. UNDER THE BRIDGE - Red Hot Chili Peppers / Warner Bros
7. WILL YOU MARRY ME - Paula Abdul / Captive
8. ONE - U2 / Island
9. LIVE & LEARN - Joe Public / Columbia
10. MY LOVIN' (YOU'RE NEVER GONNA GET IT) - En Vogue / ATCO
11. JUMP - Kris Kross / Ruffhouse
12. EVERYTHING ABOUT YOU - Ugly Kid Joe / Stardog
13. THOUGH I'D DIED AND GONE TO HEAVEN - Bryan Adams / A&M
14. I'M THE ONE YOU NEED - Jody Watley / MCA
15. NOTHING ELSE MATTERS - Metallica / Elektra
16. YOUR SONG - Rod Stewart / Polydor
17. SMELLS LIKE NIRVANA - "Weird Al" Yancovic / Scotti Bros
18. NOT THE ONLY ONE - Bonnie Raitt / Capitol
19. EVERYTHING CHANGES - Kathy Troccoli / Reunion
20. IF YOU ASKED ME - Celine Dion / Epic

↗ VIVA LAS VEGAS - ZZ TOP / Warner Bros

↗ I WILL REMEMBER YOU - Amy Grant / A&M

↗ LOVE YOU ALL MY LIFETIME - Chaka Kahn / Warner Bros

↗ MONEY DON'T MATTER TONIGHT - Prince & The NPG / Paisley Park

↗ SILENT PRAYER - Shanice / Motown

Country

1. SOME KIND OF TROUBLE - Tanya Tucker / Liberty
2. TODAY'S LONELY FOOL - Tracy Lawrence / Atlantic
3. THERE AIN'T NOTHIN' WRONG WITH THE RADIO - Aaron Tippin / RCA
4. NEON MOON - Brooks & Dunn / Arista
5. PAST THE POINT OF RESCUE - Hal Ketchum / Curb
6. PAPA LOVED MAMA - Garth Brooks / LIberty
7. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA - Reba McEntire / MCA
8. MIDNIGHT IN MONTGOMERY - Alan Jackson / Arista
9. THE WOMAN BEFORE ME - Trisha Yearwood / MCA
10. ALL IS FAIR IN LOVE AND WAR - Ronnie Milsap / RCA

MB Top Traxx is based on playlist and request reports from Mobile Beat readers. Other considerations include radio airplay and sales performance according to Billboard and other publications. To report the top songs in your area, send or fax a list of YOUR TOP TEN MOST REQUESTED SONGS to Mobile Beat anytime between 6/8 - 6/18. **Fax Number: (716) 385-3637.**

It's On CD

by Mike Paz

There's been a lot of new releases over the last few months so let's get caught up.

Notable "Best Of" collections include "Tears Roll Down" (the best of Tears for Fears) on Polygram, a new Al Martino "Collectors Series" on Capitol which features remastering on all cuts, including the wedding classic "Daddy's Little Girl", a promo-only 4-cut sampler for Chaka Khan which features her singles "I'm Every Woman", "I Feel For You", "Through The Fire" and her duet with Ray Charles on Quincy Jones', "I'll Be Good To You". Try to get a hold of this one if you're a Chaka freak.

The folks at Rhino continue to make news. First, they have changed their distribution from Cema Capitol to Wea Atlantic. This will allow them access to all the old Atlantic catalog (a mega-huge library, indeed!) while still maintaining their current titles. Already some of the Atlantic "remasters" series have added the familiar Rhino oval to the packaging. In addition, they have been busy with some new releases. Significant titles for mobiles include the new "Billboard Top Dance Hits" series for the years 1976-1980. Most are 45 rpm versions, but there are a few 12" mixes thrown in for good measure. If you grew up in the disco era, or just want to have the collection in your library, they are worth it.

Rumors are still flying about the possibility of the Beatles "Red" (1962-1966) and "Blue" (1967-1970) albums being released on CD. Supposedly, negotiations are continuing in order to overcome the remaining obstacles. These two collections were absolute necessities in any DJ collection during the vinyl days and most of us are counting the days until they actually hit the streets. Keep your fingers crossed!!!

Finally, there is a new policy being adopted by some of the major record companies concerning CD5 singles. Wea has taken the first step in creating two distinct CD5 singles. A two-cut CD5 list priced at $3.98 as well as a multiple cut (different mixes or "maxi-CD5 single", similar to the ones already out there) list priced at $7.98 are being offered. The first two titles include a Genesis CD5 with the hits "No Son of Mine" and "We Can't Dance" and the new Cure release, "High". While some may complain that this is just a marketing scheme to make more money off of the same release, just think about it for a minute. This is not more than a digital equivalent to the vinyl 45 and 12" single. Now Mobile Jocks who only need the "radio" version of a song will be able to buy just what they need while the more club oriented CD spinners will get their extra remixes. Here's hoping it works out and all the major recording companies get involved.

That's it for now. If you're still looking for that hard-to-find title on CD, drop me a line here at Mobile Beat. I try to answer everyone who writes in this column but I may not be able to get back to you as quickly as you'd like (like yesterday!). Have patience and if I can help, I will!

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1. "The Chicken Dance" (Speed Up Version) 2:12
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3. "My Son" (Instrumental) 3:44
4. *"For He's A Jolly Good Fellow" :34
5. *"For She's A Jolly Good Lady" :34
6. *"Star Spangled Banner" 1:22
7. *"O, Canada" 1:20
8. *"Anthem of Israel" 1:13
9. *"Anthem of Ireland" 1:00
10. *"Anthem of France" 1:10
11. "Winchester Cathedral" 2:14
12. "Maria Elena" 3:04
13. "A Whiter Shade of Pale" 4:55
14. "When You Wish Upon A Star" (Disney Arrangement) 4:05
BONUS TRACK
15. "The Rush Limbaugh Moment" (A Tribute to the Great One) (Ditto from Rock 'n Mania) 1:28
All music tracks performed by Rich Acocella. *All vocals tracks performed by Rene Rancourt
Produced and Engineered by Rich Acocella
*Digital transfer by Northeastern Digital, 2 Hidden Meadow Lane, Southborough, MA 01772
Recorded at Farelite Mobile Studio, P.O. Box 52, Foxboro, MA 02035

Don't Forget

Disc Jockey Traditionals Volumes 1,2 & 3

RMCD-1

1.	"Here Comes the Bride"	1:45
2.	"The Wedding March"	1:06
3.	"The Bride Cuts the Cake"	2:02
4.	"Havah Nagilah"	3:08
5.	"Tarantella"	2:10
6.	"Sweet Georgia Brown"	2:13
7.	"Mexican Hat Dance"	2:34
8.	"Alley Cat" (Speed Up Version)	3:30
9.	"Let Me Call You Sweetheart"	2:19
10.	"Sunrise Sunset"	3:13
11.	"Chicken Dance"	2:39
12.	"Southie is My Home Town" (Polka)	3:03
13.	"Never On Sunday" (Line Dance)	2:55

RMCD-2

1.	"Hully Gully Baby"	3:06
2.	"The Charleston"	2:36
3.	"Love Me With All Your Heart"	3:45
4.	"Happy Birthday"	1:45
5.	"Miserlu"	3:45
6.	"Bunny Hop"	1:48
7.	"La Poloma Blanca"	3:20
8.	"The Anniversary Waltz"	2:43
9.	"Daddy's Little Girl"	2:33
10.	"Hokey Pokey"	2:55
11.	"Love Is Blue"	3:05
12.	"Auld Lang Syne"	2:25
13.	"Pascale's Song" (Reception Line Music)	6:30
14.	"Drum Roll With Crash"	3 sec.
15.	"Drum Roll – No Crash"	5 sec.

RMCD-3

1.	"The Wedding Song"	3:43
2.	"Irish Medley"	3:58
3.	"Polka Medley"	2:46
4.	"Armed Forces Medley"	3:04
5.	"The Stripper"	1:50
6.	"William Tell Overture"	3:39
7.	"Charge Theme"	:19
8.	"Notre Dame Fight Song"	:31
9.	"Limbo Rock"	2:42
10.	"X-mas Dance Medley"	4:21
11.	"Trumpet Fanfare"	:15
12.	"Star Spangled Banner"	1:19
13.	"1812 Overture"	:36
14.	"Crowd Enhancing Theme"	:22

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1. JUMP - Kris Kross
   RUFFHOUSE - 102 BPM
2. NU NU - Lidell Townsell
   MERCURY - 122 BPM
3. SCHIZOPHRENIA - Quadrophonia
   RCA - 124 BPM
4. I'M THE ONE YOU NEED - Jody Watley
   MCA - 120 BPM
5. GOT TO GET AWAY - Off Shore
   EPIC - 120 BPM
6. KILLER - Seal
   SIRE - 118 BPM
7. MAKE IT HAPPEN - Mariah Carey
   COLUMBIA - 109 BPM
8. BABY GOT BACK - Sir Mix-A-Lot
   DEF AMERICAN - 129 BPM
9. MY LOVIN' - En Vogue
   EAST/WEST - 98 BPM
10. WORKOUT - Frankie Knuckles
    VIRGIN - 121 BPM
11. INDEPENDENT WOMAN - Adeva
    CAPITOL - 120 BPM
12. LOVE YOU ALL MY LIFETIME - Chaka Kahn
    WARNER BROS. - 121 BPM
13. NOW THAT YOU'RE GONE - Corina
    CUTTING - 120 BPM
14. SURVIVAL - Machine Orchestra
    GREAT JONES - 118 BPM
15. LIFT EVERY VOICE - Mass Order
    COLUMBIA - 119 BPM
16. REJOICING - Ultra Nate
    WARNER BROS. - 122 BPM
17. LIVE AND LEARN - Joe Public
    COLUMBIA - 107 BPM
18. TWILIGHT ZONE - 2 Unlimited
    RADIKAL - 126 BPM
19. CLOSER - Mr. Fingers
    MCA - 120 BPM
20. TAKE ME BACK TO LOVE AGAIN - Kathy Sledge
    EPIC - 123 BPM
21. TAKE MY ADVICE - Kym Sims
    ATCO - 118 BPM
22. DESIRE - T42
    COLUMBIA - 122 BPM
23. SHAKE IT UP - Brother Makes 3
    CARDIAC - 121 BPM
24. EVERYTHING CHANGES - Kathy Troccoli
    MCA - 117 BPM
25. IN THE CLOSET - Michael Jackson
    EPIC/SONY - Various BPM

TOP 25 courtesy of **Streetsound**
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North America's International Dance Music Authority

REMIX REPORT

by 'DJ Joe' Ragona

highlighting the best from independent remix services

It's time for another report on the hottest remixes available today. I have introduced so many new remix services over my seven years in business, but never has there been such a wide variety of music formats like there is today. So read on fellow Mobile Beaters

ROADKILL.

Let me say this as an introduction . . . GET THE WHOLE FREAKIN' ISSUE, IT'S FANTASTIC! Roadkill's premier issue begins with a new hip house remix of the Shamen's "Make It Mine". They have cleaned up the irregular phrasing in the original and have added the much needed breaks for an easy mixing tool. The bottom end is a copy of the famous Todd Terry drum loop and there is even an appearance from the beats of "Looking From A Hilltop" if you remember that one.

"Schizophrenia" from Quadrophonia has also been cleaned up to feature the much needed breaks (however they did fool me near the end with the fake ending so beware) and Afrika Bambatta samples. They also omitted that stupid piano breakdown in the original. Great mix!

2 Unlimited is back with another smash that I'm sure all of you know by now. "Twilight Zone" is remixed in two parts here; the instrumental version and the rap version utilized after the first break. Sampling was also used from "Get Ready For This" by Sylvester to add charisma. Roadkill did a great job in giving us the breaks needed in this mix but also took something in return. They have omitted the female vocal singing the chorus "...this is the twilight zone..." which is a bad trade off in my opinion. But overall the mix is very programmable.

Die hard techno fans will love this issue. Euphoria, by Euphoria is a great instrumental jam that is reminiscent of "This Spice Will Flow" along with Cusp's "The Domino Effect" - keeping the Technostrumental happenin'.

DISC DRIVE.

Howard at Disc Drive warned me about issue two and let me tell you he was right about most of it! This issue begins with a nice version of "Take My Advice" by Kym Sims. While being the first remix service to do this one, I think they went overboard on the telephone sample overdubbed over the line "He called me up...". however, the mix stands out and dares to be different with sampled bass beats and neat phasing tricks to make it different. Jody Watley has been remixed before and again this mix is different than anything you've ever heard. They overdub a piano through the simple yet catchy bed track and continue the groove out with a fake ending effect in the middle of the song when Jody goes "Stop"; so beware! It'll freak your crowd out that's for sure. Clean multi-edits are there, but not that noticeable if you don't know the original too well.

"Life Can Be So Groovy" by Danny B (a song I never heard before) sounds very pop-oriented-trying-to-be-house-oh-I-can't-get-

the-right-groove song. The hook "Life can be so groovy" is catchy and the breakdown beats have a future but forget the rest!

Stacey Earl's "Romeo & Juliet" (how many of you thought it was Paula Abdul when ya first heard it?) is structured well but you cannot really tell a difference from the original. Same goes for Kathy Trocolli's "Everything Changes". Although, this mix is a bit better in the edit department.

Honorable mentions go to "Get Off" and "Twilight Zone" (in which they add more of the chick's "Twilight Zone" sample riff throughout. All around, Disc Drive does it's job in taking over where Prime Cuts left off.

D.E.M.

From the former Hit Mix boys, we now have D.E.M. which stands for Digital Edit Mastering. On their 'premier' issue (which is actually taking over from where they left off with Hit mix) the version of "Are You/Get Ready For This" by 2 Unlimited is THE mix to play. It's structured great and has some neat editing tricks that actually change the pitch tempo of the keyboard riff. Multi-edits and backwards tape ideas make it interesting.

That mix sells the issue alone. The other three mixes do well and there is a difference from the originals, but not as apparent as 2 Unlimited's version. "Insomniak I Come Back" from O.J.P.C. is another great instrumental-sample techno tune that will have you turning up the bass for sure! The bassline alone drives this one home!

POWERHOUSE.

Okay, so they ditched the CDs. That means that we'll have vinyl a lot quicker! Issue twelve, hot off the presses comes at us like Ultimix #41 did. SOLID. To be honest, it has a better choice of songs than the previous Powerhouse and the edits are extremely creative, with some exceptions of course.

Let me begin with their version of "Nu Nu" from Lidell Townsell. You will either love it or hate it. It's that different! A new baseline, hihats, and overall smooth-groove emits from this version. The overdub sample of the laugh can go though. They did omit the original bassline that you've come to know and love, but the piano added in is GREAT! If you want a different mix, this is it.

"Make It Happen" from Mariah Carey is just about restructured to say the least. It has a bit of different sample edits, but nothing exciting. The mix drags out too long for me and I can't see why they put this one on such a great NRG issue!?

Following the trend that Ultimix has in their past two issues, Markus from PH creates his own midnight Techno mega mix. This mix is good, but not like the Ultimix Techno medley pt 1. However, it IS BETTER than Ultimix's Techno medley pt 2! Markus does some interesting edits and keeps the momentum flowing. The mix is 80% instrumental just as a warning (which I guess Techno is anyhow). Good overall issue.

CITY WIDE.

Well fellow funkers, City Wide is just slammin' out their re-releases of the hard-to-find classics and this issue #3 proves that funk was hot!!! The Barkays' sort of well-known hit "Do It (Let Me See You Shake)" is typical Barkays material. If you aren't familiar with the song, you will not be disappointed - it reminds me of the Midnight Starr groove. Strong bassline that we all love and miss dearly. Of course, we can go nowhere in the early 80's without hearing from Zapp. And "Doo Wa Ditty" was their second huge release. Strong vocoder voices slam out this classic with a solid bottom end LOUD funk clap bed track.

"Get Off" from Foxy leans a bit more towards the disco feel but you'll know it when you hear it! "Pumpin' It Up" by the P Funk All Stars is a funk mega mix in reality. With a bit of help from George Clinton (the master of funk) and Funkadelic this groove kicks ass! Tunes like "Get Off Your Ass And Jam" and "Beat Don't Fail Me Now" are included, party animals!

Spinning Sound has just opened the 1-Stop DJ Warehouse where you can get your hands on all of the remixes plus More! If you are in the Toronto area, make sure you drop by. Beam me up Scottie...KEEP SPINNIN' LOUD DJs!!!!!

Joe Ragona is president of Spinning Sound Enterprises, a distributor of remixes to DJ members throughout North America. For information, call 416-398-8558. Remix services which have product for review should call or write Spinning Sound at 260 Spinnaker Way, Unit #6, Concord, Ontario L4K AP9.

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A Little DJ Magic

Dealer PROFiles

Abracadabra President Robert Marsh explains a crossover network to Ralph Destio of Sound Creations

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The Marshes have recently enhanced and renovated their showroom to create an atmosphere that invites DJs to stop in and check out the latest state-of-the-art DJ equipment. Abracadabra's innovative Tele-Order system allows DJs from anywhere in the country to call in for advice, to speak to a technician or to place an order. Some of the popular brands represented at Abracadabra include Ness, Optec, Show*Pro, Stanton-Vestax, Crown, Technics, Gem, and many others. Abracadabra, The DJ Pro Shop is located at 1153 Deer Park Avenue in North Babylon, NY.

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Can't get a Doctor? Call a DJ

Submitted by Tony Valentine,
Valentine's DJs, White Plains NY

It happened while performing a wedding reception at a famous hall in Westchester County. Things were going very well. The tunes I was laying down were right on the money. The guests were dancing and everything was on schedule.

I had just finished a "hot" dance set and was announcing the cake cutting when I noticed a rather overweight gentleman, who had been dancing up a storm all evening, sitting at the table to my right. He had his head down on the table and I figured he probably had a little too much to drink. As I continued the cake bit, a small crowd gathered around this man. When it was clear he wasn't breathing, they threw him on the dance floor and screamed to **me** for help.

I immediately stopped the music and asked for the assistance of a doctor. I received a blank stare from the entire audience. My next move was simple, PANIC! I grabbed a waitress, told her to call 911, ran to the next room, seized that DJs microphone, and again asked for medical help. Again, no reply.

My brief experience with C.P.R. proved to pay off. I cleared the guests away and began my version of "Pump up the Jam", called "PUMP UP THE MAN". In about 30 seconds, I got a faint heartbeat and he was breathing.

After an ambulance took him to the hospital, the bride agreed that it would not be proper to proceed with music. It turned out that this 34 year old gentleman was a borderline diabetic and suffered a mild heart attack. He pulled through and is doing just fine.

The real reason that I wrote this letter was not to tell you about this HORROR STORY, but to ask the fantastic staff at MOBILE BEAT, "Can a DJ be sued for playing music so hot it causes **CARDIAC ARREST?**"

For an answer, Mobile Beat contacted Richard P. Dieguez, Attorney and Counsellor at Law (192 Garden Street, Ste. 2, Roslyn, NY 11577-1012 / 516-621-6424.) who told us:

"It all depends on the facts. Anybody can be sued for almost anything. If someone gets it into their head that they are going to hold a DJ responsible, the DJ can be sued. Whether they would win is another story. What they would have to prove to the court is that there was a direct relationship between the DJ's music and the person being stricken. If a dancer has a pre-existing heart condition, and had been told by his doctors to avoid strenuous activity, it would be pretty hard to nail the DJ as the guest assumed the risk. Without knowing all the facts, I would say there is a slim likelihood that a DJ would be liable. If the DJ was very aggressive and singled this person out, embarrassing them to get up and dance, then it would be a closer question."

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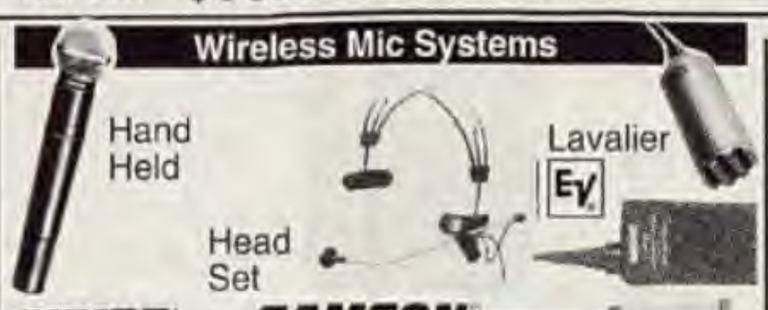

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NYC Mobile Takes Stern Approach

MDJ ProFiles

Tune in New York City's Classic Rock station WXRK, any weekday morning between 6AM and 10AM, and you'll hear The Howard Stern Show. In fact, Stern's radio program is now also heard on WYSP in Philadelphia, Baltimore's WJFK-AM, WJFK-FM in Washington D.C. and KLSX in Los Angeles, and it seldom ends at 10AM. Normal cut off time is more like 10:30 or 11AM, depending on when the host has had enough for one day. Howard Stern is one of radio's (and now television's) all-time best-loved and best-loved-to-hate personalities. To some, he is outragiously offensive, but to over three million radio listeners, and a growing TV audience, he's a real hoot. When Stern's show topped the ratings in New York, he celebrated by proclaiming himself "King of New York", and broadcast live from an RV traversing the city. When Gennifer Flowers made known her alleged affair with presidential hopeful Bill Clinton, Stern's kamikaze correspondent, Stuttering John, was sent to the official press conference where he asked Flowers if her and the Democratic front-runner used a condom. The interview aired the next day on the Stern show, and that evening made the network news.

But, this is not a ProFile of Howard Stern. Even though he's been in radio for more than twenty years, and done his share of mobile gigs along the way, Stern is not a Mobile DJ. He was, however, a big help when his creative engineer, Scott Salem, let it be known he was about to take a job with an east coast DJ service. The on-air conversation went something like this:

Scott Salem is in the studio for The Howard Stern Show at 4:30AM

Howard: *"Scott, I hear you want to start doin' DJ jobs at parties, is this like a new business you're starting or what?"*

Scott: *"Actually, I'm gonna be working for a DJ company called "THE P.."* *(Howard interrupts).*

Howard: *"Wait, wait, wait . . . You mean to tell me you are gonna work for someone else? How much can you possibly make working for them? Why don't you*

just start your own service?"

Scott: *"I'm doing this to make money, not spend it".*

Howard: *"What if we bank roll it for you?... I'll lend you five hundred, and get four other people here to each put up five hundred, you start your DJ company and pay us back when you can?"*

Salem in a tux for his own MDJ business, Rock-It Entertainment

While Scott paused to think it over, the phone rang. It was the owner of a pro-audio store who was listening to the show and called to offer Scott anything he needs *at cost.* At that moment, the fuse was lit for Scott Salem's Mobile DJ service, **Rock-It Entertainment,** which has now been serving the greater New York / New Jersey area for over five years.

As Stern's creative engineer, Scott's job is to put together all the funny bits, song parodies and comic routines that air during the show which originates from the studios of WXRK, (a.k.a. "K-Rock"), in Manhattan. One of the perks of working with Howard Stern is the way he takes care of his staff. He not only permits his people to moonlight, he encourages it. At the close of each show, he tosses out a plug for each staffer and their sideline. Stern's standard line for Salem is "Planning a party or wedding and need a DJ?, call Rock-It Entertainment, 718-BAG-fifty-forty". Short, sweet and, according to Scott, quite effective. "The key demographic group that listens to Howard is male, 25 to 54 years old. The wedding market is more female, 18 to 34 years old, but the plug works for what it is. I get a lot of jobs out of it, reunions, christenings, and a lot of sweet sixteens when dads are hiring DJs for the daughter's birthdays".

Salem, 39, books about seventy-five jobs a year for himself and subs out additional work for regular accounts such as bowling alleys and clubs. Through his affiliation with Howard Stern, he is establishing a Mobile DJ network that involves DJs at other stations that carry the Stern show. Beginning soon, a listener will be able to call the New York number and hire a DJ in Philadelphia, Baltimore, Washington D.C. or Los Angeles.

Why is the word "BAG" in the phone number? Simply a humorous jab at all those DJ companies who think they have to have a phone number that spells something. And it is easier for people to remember. It also illustrates Salem's philosophy on performing and his desire to offer his clients something unique and different. "I do whatever the client wants me to do", he says, "I don't take over the affair, I keep the spotlight on the client and make them the star".

As an audio engineer, Salem concentrates heavily on providing top quality sound. At the heart of his state-of-the-art sound system is a Soundcraftsmen PM-840 (410 watt) amplifier feeding four Bose 402 speakers. He has recently added a Denon 2000F CD player, but to utilize his extensive library necessitates carrying two Technics 1200 turntables as well. Salem prides himself in filling requests, and with a mobile library of well over 5,000 selections, it's usually no problem. He also gives each client a 5,000 song computer printout to review before the event.

You would think that with three million people hearing the name of his DJ company every day, Salem's ego would be bigger than the Big Apple itself. He remains, however, surprisingly humble and avoids exploiting his affiliation with Howard Stern. He explains, "Some of the people who listen to Howard's show treat me like I am a celebrity when I walk in. But when I do a party or affair, they get Scott Salem, not Howard Stern. They may think that because I'm associated with the Stern Show that I act like Howard. This is absolutely not true, I'm a professional and Rock-It Entertainment is my business".

The SEARCH *Continues!*

Mobile Beat is looking for innovative, aggressive, creative and unique Mobile DJs and Karaoke MCs to feature in

ProFiles

What about you?

Let us know, in 100 words or less, why you should be the subject of a Mobile Beat ProFile! What sets you apart from the rest? Is it your performance? Marketing ability? Sound system? Brochures, promotional materials, photos, newspaper clippings, reviews, audio/video tapes, etc. are welcome but cannot be returned.

A Mobile Beat
Special Report

KARAOKE!

In this special section spotlighting KARAOKE/Sing-Along, we'll be taking a look at this growing entertainment phenomenon and how it affects the entire market for mobile entertainment. In presenting this report, we are fully aware that we're walking a fine line. If there is one thing we've learned since establishing *Mobile Beat*, it's that there are two kinds of DJs: those who are willing to look at any new idea if it has potential, and those who would rather keep to their self-defined status quo. Therefore, your perception on this information may be anywhere from "It's about time" to "What a waste of ink".

To head off a possible flood of faxes and mail from the latter group accusing us of getting a big payoff from the manufacturers to hype karaoke (it's tough enough getting a few of them to advertise and promote it themselves), let's do some number crunching:

In the recessionary year of 1991, the karaoke market generated $590 million in gross sales. Industry insiders predict that number will grow to $2 billion within the next two years. And, like it or not, those MDJs who choose to look at karaoke as a pet rock or Rubik's cube should be aware that their competition may see this as something else.

So what's the point? Aside from the lucrative financial possibilities in nightclubs and bars, the infiltration of karaoke into the traditional mobile setup has already begun. When used effectively, it brings a whole new dimension to any engagement. But that statement could also apply to lighting, video or other DJ add-ons, so like these other established options, it may or may not work for you. You may not have the funds or interest to even try it and that's okay. Karaoke is not going to replace the DJ business, merely enhance it. Even without it, the market for all types of DJ/Mobile Entertainment will continue to grow. We're constantly hearing enviable karaoke success stories from DJs across the country. At the same time, however, other DJs are reporting that karaoke just isn't happening in their area. In any case, we are intently monitoring the situation and need your comments. Take a close look at karaoke with an open mind, then let us know what you think!

KARAOKE Goes Mobile

by John Roberts

Along time ago, I learned that it's easier to make money playing records than making them. I've personally sung on five albums, yet (outside of this magazine) have you ever heard of John Roberts? I rest my case. As DJs, our primary job is to play music. The fact that we each interject our own unique "patter" to get the crowd excited and on their feet is secondary. Karaoke (popular pronounciations include: Ka-Row'-key, Carry-Okey, and Cara-Okay) is simply a natural extension of what we do regularly as DJs. The difference is that DJs normally play professionally produced recordings comprised of both voice and background music. In karaoke, just the background is played. The vocal track is added on-location by a live singer who may be, but is most likely not, a professional. Literally translated, karaoke, means "Empty Orchestra" (the orchestra is empty of a singer). In application, karaoke means fun for your guests and a new profit center for your Mobile Disc Jockey enterprise.

Getting the hoarse to the stage

The three basic ingredients to a karaoke show are: **The Host**, known as a karaoke jockey (KJ) or karaoke Master of Ceremonies (KMC), **A musical background track**, and **a singer**.

The role of the KJ or KMC is to start the show and keep it going. Most begin by introducing the karaoke concept to the crowd by explaining what it is and how it works. This usually includes (gulp!) a live demonstration which involves crooning a tune or two. Now, don't let this part scare you. Although it's true that many DJs are frustrated singers anyway, it's imperative the KJ/KMC come across as just one of the crowd having some fun at the microphone. It's the best way to convince an audience of average "Joe Blows" that they too can be singing stars.

Two years ago, when I first started doing karaoke shows, I hired professional singers to help out on stage, and that was fine. But they often intimi-

dated the audience. If you choose to bring along a professional singer (a "ringer singer"), don't allow them to steal the show. Remind them that the reason they are there is to encourage and assist participants from the audience and not just to showcase their own talents.

To MC a karaoke show, personality and the ability to lead and motivate are more important than technical talents. Unlike DJ'ing, "dead air" is no great sin. In fact, it tends to happen quite naturally while you are seeking or introducing the singers.

If you are using video karaoke, you can actually let the music play in the background while you are preparing for the next singer. The music is usually excellent (sans vocals) and the videos are entertaining enough to satisfy most audiences. It's best to pick songs with a good danceable beat, just as if you were DJ'ing. This way, if people aren't ready to sing, they may get up and dance. By the way, encourage them to dance even while there's a singer at the mic. The background music and vocals are made as close to the originals as possible, which subconsciously convinces the audience that this is no different than singing in the car or in the shower.

Shower Stalls to Banquet Halls

Karaoke is available in several styles and formats. The simplest is audio tape. The tapes are standard cassettes, normally with four or five songs (although cassingles are available). On one side are the instrumental background tracks with a singer demonstrating how the song is sung. The other side contains instrumental background without a vocal. Most tapes come with a single set of printed lyrics. As it is rather silly to expect anyone to get up in front of crowd and hold a mic in one hand and a lyric sheet in the other, it is suggested that the lyrics be copied over to a large board or a set of laminated "cue cards". These can be read by the singer from a short distance. The lyric sheets may also be bound in a three ring-binder and placed on a stand or podium in front of the singer.

Tapes are a simple and inexpensive way to add karaoke. They require no additional investment in equipment. The major drawbacks are that cassettes require extra cueing time and lack the "high-tech" esthetics of the more sophisticated laser and video systems.

Karaoke CD's are basically the same as tapes except there is only one side. A lyric sheet is supplied. CDs incorporate up to ten songs (or more) per disc with the vocal version first, followed by the instrumental only, Sing-Along version. They are much easier to cue than tapes but the selection is rather limited at this time.

The next step up is **CD+G**, meaning Compact Disc plus a graphics track that puts the lyrics on a video monitor. The effect is similar to the way a tv station runs weather alerts or election information across the bottom of your tv screen. The big difference is, the words change color at the precise point at which they should be rolling off the singer's lips. The required equipment (hardware) includes a CD+G player and video monitor. A nice feature with CD+G is that with a video camera, VHS video, or other video source, you can create an on-location background shot of the people in the room or the face of the singer, or a "canned" video source such as an MTV video. Nikkodo is a front-runner in the CD+G market, offering a variety of equipment that can be added to your present system. No need to purchase a complete separate Karaoke system.

The newest karaoke format is **CDI** (Compact Disc Interactive) which adds to CD+G, an ever changing video background.

The most sophisticated karaoke format is the Laser Disc. This requires the purchase of a Laser Disc player and a video monitor. Like CD+G, the lyrics appear on the video monitor and prompt the singer by changing color on cue. Most involve a generic video, similar to MTV. Some of the videos are a bit corny and have a low-budget appearance, sort of

KJs Jim Mouth and Skeeter entertain as Willie and Julio at the Nikkodo booth at NAMM

like they were made by real people as opposed to actors. Then again, that's the whole attraction of karaoke, real people just having a good time. Laser Disc provides a very interesting, professional and technical show. It's less intimidating to the crowd as they can see the lyrics as well as hear the background. Most KJs (or KMCs) provide at least two monitors. One for the singer and one for the audience to view.

Depending on how professional and technical you want to get, there are many professional series Laser Disc players available with key controllers, echo/reverb and other features to enhance the sound of the singer's voice. Pro series Laser Disc players, such as those made by Pioneer, play all sizes of disc formats including regular 3" and 5" CDs.

We've included in this issue of Mobile Beat (on pages 56 & 58) a list of karaoke hardware and software manufacturers complete with numbers to call for more information.

Follow the bouncing ball to bucks

Adding Sing-Along has been a boon to both Mobile and Club DJs. Smaller dance clubs have found it to be an exceptional way to boost slow nights during the week. It's great for happy hours. Where you may get only $100 per night as a typical DJ, karaoke nets $200 to $400 per night. If your company can offer both services, you can lock up a small club seven nights a week!

As far as private parties go, karaoke is an easy sell for schools and corporate parties. At barmitzvahs and house parties, they eat it up! Some KMCs are even doing karaoke wedding receptions!. Many restaurants who don't usually hire DJs will gladly allow karaoke, thus expanding your market even further. A great way to promote karaoke shows is to record the singers and offer them a copy of their song. Blank ten minute cassettes, bought in bulk, are quite inexpensive and a label can be printed with your logo, name and number. It's a business card you can bet they won't throw away!

I'll have more on karaoke and other money making ideas for DJs in upcoming issues, or give me a call at 301-843-6688.

KAPITALIZING ON KARAOKE

KARAOKE! PRO Files

by Michael R. Erb

Just over a year ago, Phil Noland was approached by a former band member and asked if he would be interested in hosting a karaoke show. Phil's initial reaction was, "What the hell is karaoke?" But being a professional musician for twenty years, he decided to give it a try. After working for his buddy for a short time, Phil decided to go off on his own and started Mid-West Karaoke. In one short year, Mid-West Karaoke has become one of the largest suppliers of karaoke services and equipment in the Detroit metropolitan area.

The most interesting aspect of Mid-West Karaoke's business is the increasing number of weddings that are booking karaoke instead of a band or DJ. Although Phil will act as a "pseudo DJ" in that he will do introductions, announcements and play some dance music if requested, he doesn't push the non-karaoke elements. "I'll do whatever they want", he explains "Most people that hire Karaoke for weddings are a bit more contemporary minded and don't normally request polkas and things like that." Phil feels that a successful karaoke host can make the transition to DJ more easily than a DJ can switch to karaoke. "Let me put it to you this way... a karaoke host that is successful at karaoke can provide a DJ service with no problem. A successful DJ can not necessarily provide a good karaoke show even if he has the equipment."

Phil notes that if a wedding reception wants some ballads during dinner, he'd be more likely to sing for up to a half-hour rather than to play prerecorded music but will do whatever the client wants.

Phil points out that the stage should always be the focal point of the performance which is why he does not use wireless microphones. "If you give people the option of singing from their table, they will sing from their table. Nobody initially wants to get up on stage. That's half the adrenaline rush that people are getting from karaoke. Once they get up there one time and realize they can do it, they've lived through it and they go for it."

If there is ever a period of time when the audience is not participating, which is seldom, then Phil sings. While others are singing, he actively solicits the next singers from the audience. If someone is reluctant to get up alone, he will offer to sing with them. "In a worse case scenario at a private party where there are a lot of older people and not too many young, it takes a while for them to get going, but once someone gets up and sings, it continues non-stop."

Noland has no problem finding qualified hosts to run his karaoke shows. He simply approaches people who come up and sing during one of his events. He looks for people who are entertaining and they must be able to sing.

Mid-West karaoke has built a strong business without much of a marketing strategy. They do not advertise in the yellow pages, they do nothing out of the ordinary. The strongest method for securing new contracts is direct sales. Phil will walk into a club, give a summary of previous success stories to the owner/manager and ask them to drop by one of his events at another location. Once the bar owner sees what a great draw karaoke is for bringing people into the bar, it's an easy sell for Phil. He leaves any actual advertising up to each individual club.

Phil has found contests to be very effective of packing a club on an otherwise off night. The contest will run 6-8 weeks and will culminate in a "Grand Prize Giveaway". The prizes are paid for by each individual club. "You are guaranteed that you will have a packed club on a night when they're not otherwise not going to make any money. The prizes can range from cash awards, to trips, clothing items or whatever else." Phil says his staff of eight karaoke Hosts and 6 karaoke systems are busy seven days a week. A typical event lasts 4 hours and fees range from $250-$500. Over 30 clubs in the Detroit metropolitan area presently are on contract with Mid-West Karaoke for up to four shows a week.

To the skeptics who believe karaoke is just a passing fad Phil points out that every music "fad" that has happened is still around. "If you look at anything in music that has ever come out...rock 'n roll, funk, top 40 or country...even though the trends change, some facet of all of those musical things are in the marketplace. DJs are still around, rock bands are still around, top 40 bands are still around, duos are still around...anytime a trend happens, it stays around on some level. Karaoke will always be around. There is nothing that can get a crowd worked up like karaoke and that's what it's is all about."

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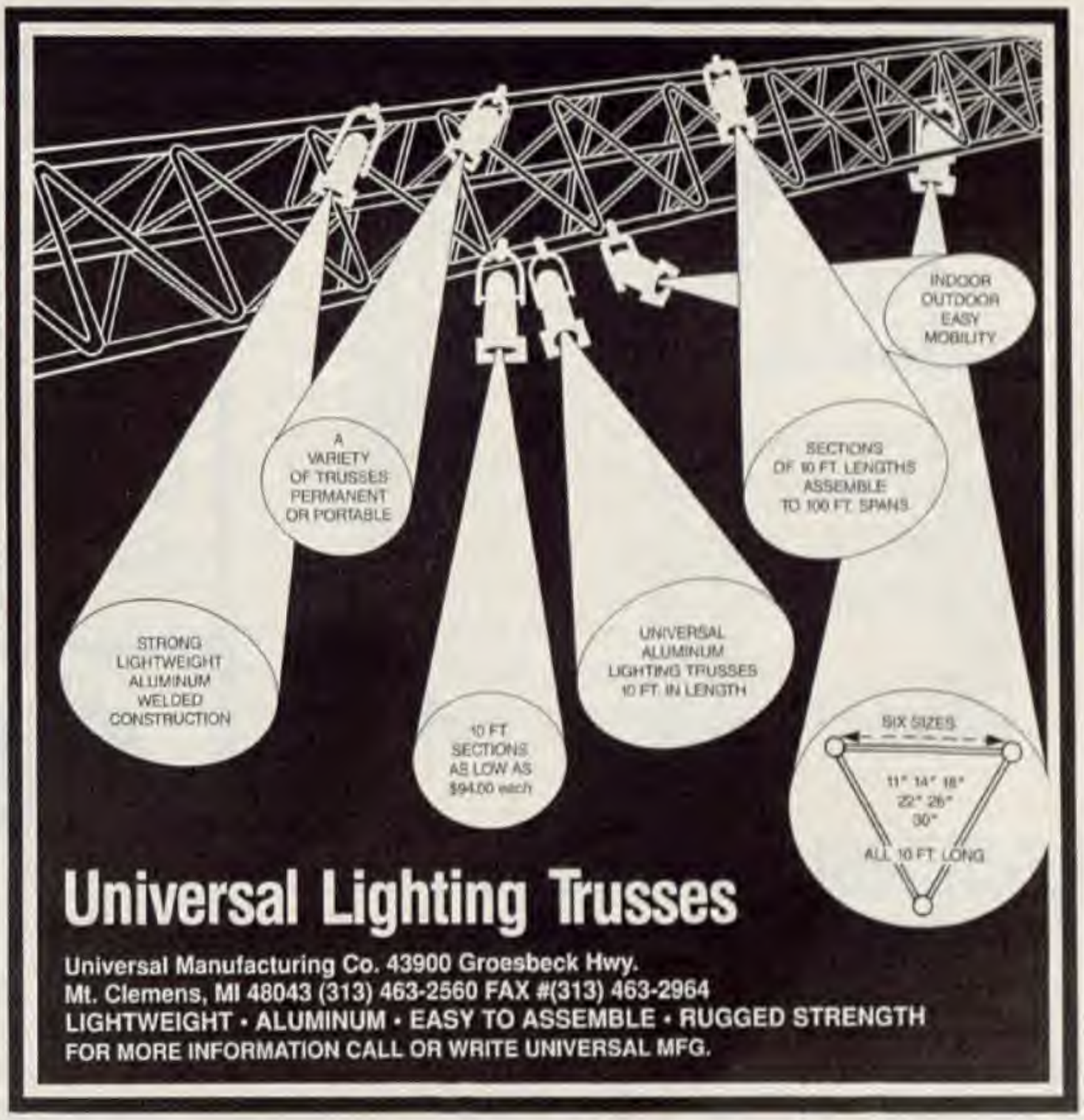
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Glossary of Karaoke / Sing-Along Terms

BGM - Background Music, referring to music used to fill time between performances in restaurants and clubs.

CD+G - Compact Disc + Graphics software which has been specially encoded with digital information that, when used with a graphics decoder, will supply song lyrics and other graphic imagery to the television monitor. Standard CD+Gs contain 18 or 19 selections.

ECHO PROCESSOR - A digital function which adds both repeat and delay patterns to the lead vocal, creating a richer, more professional sound. Some systems allow for individual adjustment of the repeat and delay. The echo function can usually be deleted from the KJ's mic for a clearer speaking voice.

FORMAT - Referring to the system by the type of software it plays. The five primary formats for karaoke sing-along are audio cassette, video cassette, compact disc, compact disc + graphics, and laser discs.

GRAPHIC DECODER - A digital component that de-codes encoded information (song lyrics and graphic images) from CD+Gs and relays it to the television monitor.

HARDWARE - The electronic component or system that processes the audio and/or video signals for karaoke entertainment.

INTERACTIVE ENTERTAINMENT - The term used to describe advanced electronics that allows the user to both react to, and interface with, computer programming for entertainment purposes. While Karaoke Sing-along is in itself a successful form of Interactive Entertainment, new products such as CDI *(Compact Disc Interactive from Phillips Electronics)* and CDTV *(Compact Disc Television from Commodore)* are employing much more advanced interactive programming that is expected to significantly impact the karaoke market over the coming years.

KJ - A Karaoke Jockey is the emcee of a sing-along event who is trained to promote participation through tactful interaction with the audience. His role is both to inspire performers and to educate the guests about karaoke.

KARAOKE - This advanced term of sing-along music uses a combination of hardware and software that allows the user to sing with prerecorded music and background vocals. Most karaoke systems also integrate voice enhancement and key control functions. Originating in Japan using 8-track technology, karaoke is a fast-growing multi-billion-dollar worldwide industry. The word *karaoke* is a slang term loosely translated as *empty orchestra*. It is derived from the two Japanese words, *kara* (meaning, "Empty," as in *karate—empty hand*), and *oke*, a shortened word for "orchestra." The Asian pronunciation is Cah-Ra-OK, but most of the western world has adopted the more easily articulated version...Carry-Okee.

KARAOKE MIXER - This component is fundamental to karaoke sing-along. It allows for the singer's voice to be mixed with the prerecorded karaoke music, then output to the speaker system. Karaoke mixers are available with a variety of complementary functions, and may or may not include an amplifier.

KARAOKE MODE - *(See Vocal Reducer)*

KEY CONTROLLER - A digital function that allows adjusting the key of the music (and in some equipment the voice as well) up or down (higher or lower) to fit the singer's vocal range. Most digital key controllers allow for adjustments in half-step (half-note) increments, and a few in quarter steps. Unlike *pitch* control, the digital *key* control function does not alter the tempo (speed) of the music, and therefore is compatible with video accompaniment (i.e. VHS and laser disc formats).

KIIA - The non-profit Karaoke International Industry Association, the only America-based karaoke trade association. For additional information call (800) 243-KIIA.

KISA - The Karaoke International Sing-Along Association, the Retailer/Consumer division of KIIA, dealing in education and public awareness of karaoke entertainment.

LASER DISC - The karaoke laser disc is technically the same as a normal laser disc, only programmed with sing-along music. The standard disc (12") contains 28 karaoke songs, 14 each on two sides. Smaller 8" discs are also available containing 4 songs on one side.

MULTI-AUDIO - *(See Multiplex)*

MULTIPLEX - Referring to the recording of vocals and music on separate channels (left and right). Multiplex recordings allow the user to eliminate the lead vocal by turning down (or off) one of the channels (speakers). Many karaoke components feature an automatic multiplex button, also referred to as Multi-Audio.

ONCE MORE BUTTON - This hardware feature is designed to allow the singer to repeatedly practice specific sections of a song. When the button is engaged, the player automatically backs up to a few seconds before the selected portion of the song.

Reprinted courtesy of American karaoke Magazine

PITCH CONTROL - A feature that slows down or increases the speed (tempo) of the music. As a result, the key of the music also changes (similar to changing the record speed on a record player, although on a gradual scale), as does the length of the song. Slowing down a fast beat is often helpful in learning a new song. Pitch control cannot be used with video or laser disc karaoke systems.

SOFTWARE - The recorded music used in karaoke entertainment. The most popular types of software used for today's sing-along music are LD (laser disc), CD+G (compact disc with graphics), VHS, compact disc and audio cassette. Karaoke software is especially recorded to simulate the original soundtrack, except the lead vocal is either left out entirely, or is isolated to one channel that may be dropped off with the use of the speaker balance control or multiplex button. LD, CD+G and VHS software also play song lyrics on the television monitor in tempo with the music. LD and VHS play accompanying video, while CD+G often provides colorful computer graphics during the instrumental sections of songs.

STEPS - *(See Key Controller)*

VOCAL ASSIST - When used with multiplex software, allows the lead vocal to be heard over the headphones, but not over the speakers.

VOCAL PARTNER - Also referred to as a Vocal Eliminator, this function is similar to a multi-plex feature, except that it automatically triggers as the user begins to sing. When the performer stops singing, the pre-recorded lead vocal comes back on. The vocal partner feature is helpful in the learning of unfamiliar songs.

VOCAL REDUCER - A hardware function that removes as much as 85% of the lead vocal from any conventional music software (i.e. music not recorded for karaoke use). The quality of this feature varies depending on the technical specifications of the original recording.

Karaoke Network

At the heart of the growing popularity of karaoke in the U.S. is the Karaoke International Sing-Along Association. KISA was founded just over a year ago as a clearing house of karaoke information. Through meetings and a bi-monthly newsletter, KISA keeps its members informed on everything that's happening in the karaoke industry. More importantly, however, are KISA's activities in promoting Sing-Along. A prime example is the "Image Entertainment / Cafe Karaoke / CES All-Star Sing-Along" held at the Summer CES show in Chicago. The event was produced and managed by KISA and co-promoted by The Electronics Industry Association. To support its dealer members, KISA is creating point of purchase materials such as banners and window decals. The association is open to anyone professionally involved with karaoke. For membership information, call 800-243-5442.

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Happy Birthday Showstopper!

On April 29th, Showstopper Productions celebrated one year of producing high-quality sing-along tapes. Offering categories including top-40, country, standards, oldies, R&B, and Latin music, Showstopper prides itself in producing tapes which come close to the original versions. Showstopper's parent company is Zenasia International Corporation, exclusive distributor for Denonet Karaoke in the U.S.

KARAOKE YESTERDAY, TODAY &TOMORROW

by Johnny Rozz

KARAOKE is by no means new. Sing-Alongs have been done for years in our country as well as overseas. Looking back, modern Sing-Along is attributed to Mitch Miller of the NBC orchestra. (His Sing-Alongs were always fun, simple and got everyone involved. Deep down almost everyone loves to sing and enjoy themselves.) Growing up in the 50's & 60's, it was a weekly social gathering when the Mitch Miller show was on TV. Families would sit close to the tube so they could follow the "bouncing ball" as the songs were played and they sang in the comfort of their own homes.

The next generation of Sing-Along came in the late 60's and early 70's with Sing-Along records. These were records with orchestration and some melody background vocals with you supplying the lead vocal. Most of the time the words were on the back of the record jacket, or a small booklet was inserted into the jacket for the singers convenience.

The 1980's saw the invention of the Sing-Along machine. These were simply "8 track" tape players that provided only instrumentation. You had to supply the vocals by reading through a song booklet.

As you can see, modern Sing-Along has been around for decades. Now, it's taken advantage of modern technology with the "LASER DISC". The point is: whether you call it Karaoke, or Sing-Alongs, it works! And it will continue to work... **THIS IS NOT A FAD!** Personally I believe Karaoke is in its infancy and will only continue to grow.

The point is: whether you call it Karaoke, or Sing-Along, it works! And it will continue to work . . . ***THIS IS NOT A FAD!*** *Personally I believe Karaoke is in its infancy and will only continue to grow.*

At SOUND SPECTRUM ENTERTAINMENT, we have been doing Karaoke Sing-Along for several years. We've used the old Sing-Along machines, as well as the old cassette machines. Adding this to our Mobile DJ Shows enhanced them. We would get people up from the audience to participate, to have fun and to make them a star for a couple of minutes. It has worked very successfully across the board. Sing-Along works for young and old alike. We have found that almost everyone will Sing-Along and get involved.

When Laser Disc Karaoke was introduced, we jumped on it immediately! That was over three and a half years ago. We invested in a laser disc player and purchased all the laser discs that were available at the time. To take Karaoke a step further we made it a full scale, separate entity, that could be done on its own, not always with a DJ show.

The Japanese had developed laser technology that played a video, orchestrated the music and at the same time displayed the words along the bottom of a video screen according to the beat of the song. All you had to do was follow along and sing off the screen. When I first saw this system work all I could say was AMAZING. This was a giant step for Sing-Alongs and we leaped into KARAOKE. What was so great for us was that we had been doing these shows for so long we knew instantly how much more successful they would now be when the people could actually see a story (the video) and be able to sing correctly as the words come up on the bottom of the screen synced with the music.

Karaoke is something everyone can enjoy. The video monitors spell it out. The orchestration is great so singers have a full 27-piece band backing them up. People get totally involved in the entertainment. Karaoke is enthusiastic, unique, high-energy, non-stop, highly professional family sort of entertainment. It creates excitement, laughter, motivation, hand clapping and constant audience involvement and the best show is always the audience!

John Rozz has been in the entertainment industry for his whole life, and in the Mobile DJ business for close to twenty years. His mobile entertainment service, Sound Spectrum Entertainment of Wallingford, CT, is a full service DJ/ Entertainment Co. and has performed all over the US, most recently in Disney World, Las Vegas and Atlantic City. Karaoke is an integral part of the services they offer.

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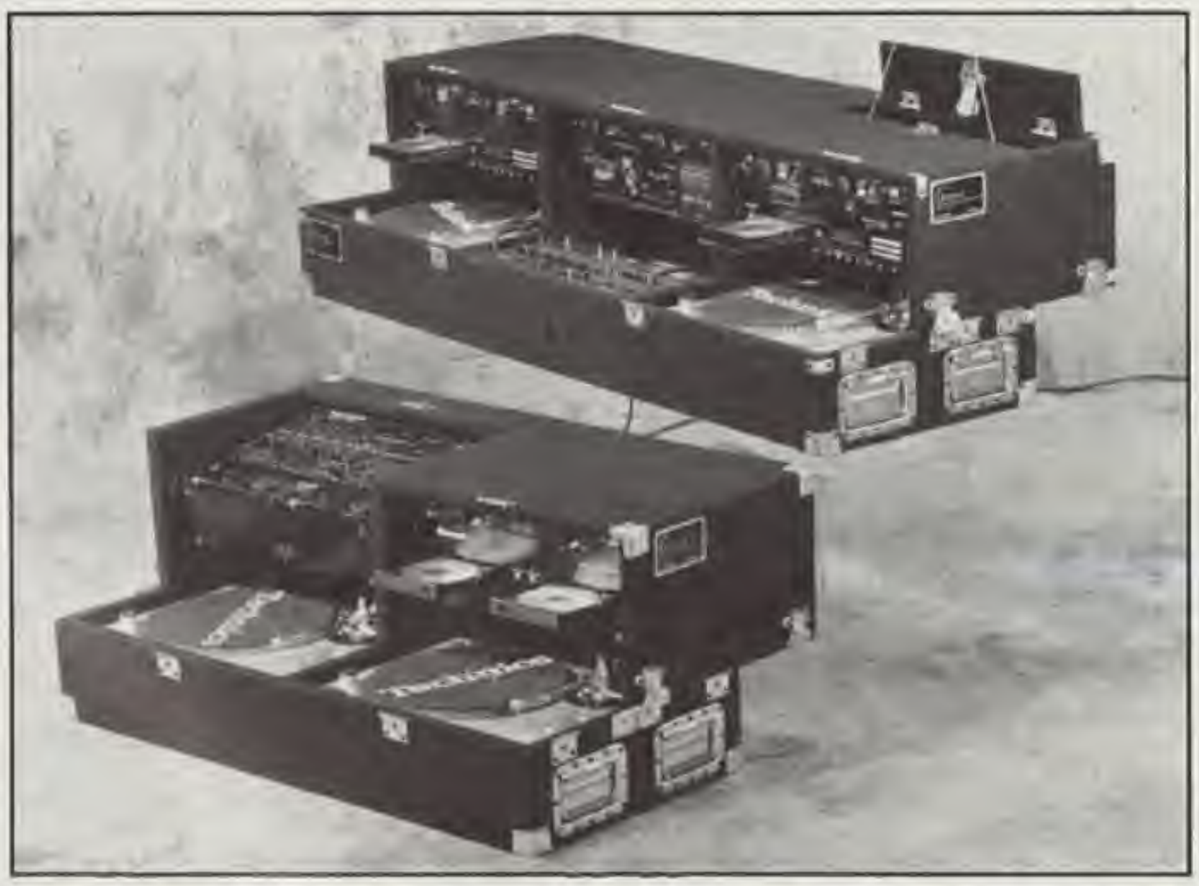

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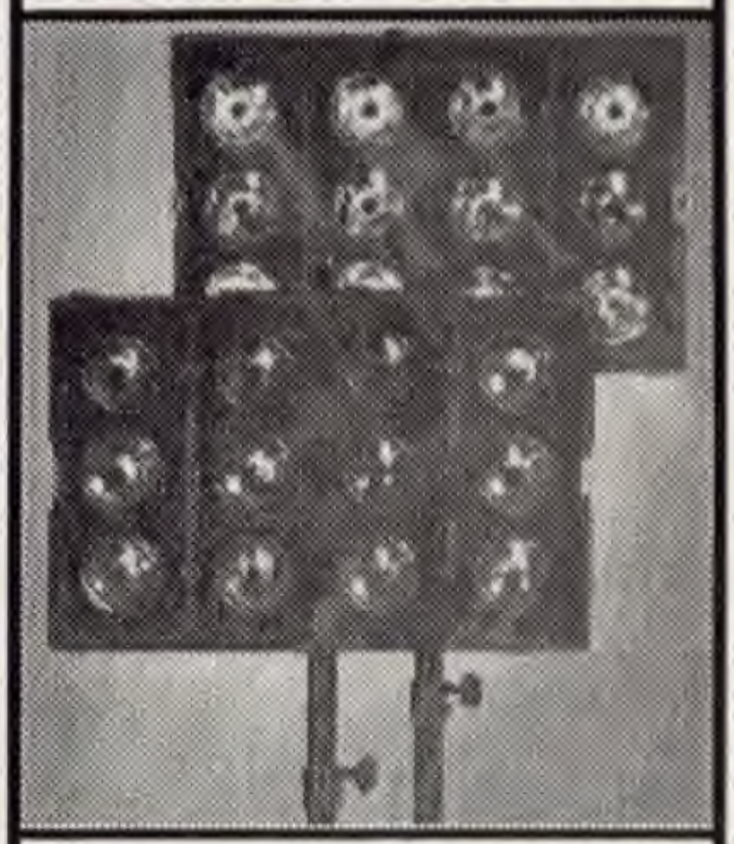

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Marketing

Promoting While You Perform

by Robert A. Lindquist

Operating a Mobile DJ / Karaoke service can be like trying to balance on a high wire. During certain times of the year, bookings drop off allowing you extra time to devote to marketing. At other times, you are so busy maintaining the quality of performances, there is little or no time to devote to marketing. The goal is to make sure both areas get the attention they deserve. With schedules full and another busy wedding season upon us, it's easy to go soft on marketing. After all, it's not the season for bridal fairs, and if your corporate accounts haven't called to book the employees summer picnic by now, chances are they aren't going to. So aside from taking care of the jobs you have, what can you be doing to increase your number of future bookings? Here are some ideas.

Visual Reinforcement

Ever hear someone say, "I was at a party the another night and the DJ was terrific!", but when you asked them who it was, they didn't remember? A good DJ?, Maybe. A good business person?, I think not. The most important thing to remember, especially when your schedule is packed, is that your best prospects for future work are people at the parties you are doing right now! If they don't remember anything else from the event, make sure they remember the name of your DJ service. Here are some ways to get it done:

People tend to remember what they see better than what they hear. A well placed, professional looking sign or banner with your logo is an effective way to burn in an impression.

The most important thing to remember, especially when you're schedule is packed, is that your best prospects for future work are people at the parties you are doing right now!

Tell Them Who You Are

Now start getting your business cards into the hands of every good prospect. Never assume that just because people are impressed by your work, that they will actually remember to pick up a business card. A little subtle, yet direct card distribution can have a good payback. Begin by placing a small, inconspicuous stack in a high traffic area. A few cards placed carefully on the bar will usually find a good home. If the guests will be filing past a buffet table, set ten or twenty cards where they can be seen and picked by the people as they stand in line. Note: Occasionally I hear of DJs who carry this a bit too far and personally hand a card to everyone. Everything has its limits, and guests may view this as rather tacky.

Next, get your name and logo on each table by printing up "request cards" similar to the one shown. These cards fold "tent style", standing up so as to be seen by everyone at the table. Many people request the same songs so by asking for three requests, you increase the possibility that at least one will come up sometime soon. As you know, some people get really get annoyed if you don't play their request immediately. If someone requests something that you either don't have or wouldn't play even if you did, it's best to tell them when they hand you the card and get an alternative. Also, some banquet hall managers object to these cards being placed on the tables too early, so it's best to wait until after the tables are cleared.

Obviously, the best time to drive home the name of your service is when you have the audiences' attention. If you are doing a wedding, and will be introducing the bridal party as they enter or the best man for the toast, introduce yourself first. You are the MC and its only proper the MC introduce themselves before introducing others. Besides, if it's a four or five hour party, you'll want to build a good rapport with the audience.

We Play It For You!
Have a request? Write the titles of three of your favorite songs in the boxes below. Then tear the card in half at the fold and give the side with your requests to your DJ. Keep the other half for future requests. Every effort will be made to play your requests as soon as possible. Thank You!
YOUR LOGO
Your Name - Address - Phone Number

Make sure they know who you are, right from the start. The same is true for when you open the floor for dancing. Welcome the guests and remind them who you are. They will feel much more comfortable approaching you if they feel they are on a first name basis.

Hit 'Em While They're Hot

Sometimes the best way to get your business cards into the hands of people who will soon need your service is a matter of timing. Most DJs include in their program some type of line or group dance, such as *The Electric Slide*, *Chicken Dance*, or *Hokey Pokey*. Normally, this little bit of interaction with the crowd is a memorable part of the event. Before they walk off the floor, get on your microphone and invite them to stop by the DJ table for some information about your service.

If you offer any type of advertising novelties such as mugs or pens, an excellent method for distribution is during the bouquet toss. As you announce the name of the lady who caught the bouquet, invite those who are engaged or planning to be to stop at your table for a free gift: one of your ad novelties along with a card.

Here's another proven technique, for weddings: When you introduce yourself to the photographer or videographer at the beginning of the affair, get one of their cards. Then, during those slow moments while the photographer is trying to line up the ladies for the bouquet toss, do a little commercial on their behalf. Something along the lines of "Our photographer today is Bernice Slapnoodle from Slapnoodle Studios. Bernice has been photographing weddings in the Ourtown area for over fifteen years and guarantees your complete satisfaction, so if you need a photographer in the near future, ask her for a card, or pick one up at the DJ table". Of course, when they come up for one of her cards, they get one of yours as well.

As the DJ industry becomes more and more competitive, the public is relying less on mass media advertising (particularly, the yellow pages) and more on personal experience and referrals from trusted friends in choosing a DJ. Promoting while you perform is an excellent way to get them to refer you. The key is to be subtle. The DJ who shouts their company name throughout the performance comes across sounding cheap (and frightfully obnoxious). Marketing requires a little finesse and a lot of professionalism. By effectively promoting your service during your events, you can double, even triple the number of referrals you take home from each job.

Mobile Beat Editor-In-Chief, Robert A. Lindquist is Author of "Spinnin': How To Score A Hit As A Mobile Disc Jockey for Fun and Profit" © 1987 and Co-author of "Spinnin' 2000: The Ultimate Guide To Fun and Profit as a Mobile Disc Jockey" © 1990 & 1991. He also frequently leads DJ seminars on marketing .

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Managing

Book to Capacity With all Bases Covered

by Dennis E. Hampson

To safely handle last minute bookings and still cover unexpected DJ problems, you have to think ahead. Assigning inexperienced or untrustworthy low quality DJs at the last minute, just to keep a booking and a few dollars in immediate profit, is a big mistake. A bad reputation cost you a lot more than money in this business. Here's how you can efficiently cover all your dates and still be prepared for a last minute call or DJ who can't make their gig.

Resource Planning

What I personally discovered while running my DJ service was that increasing bookings was relatively easy once I established a solid sales and marketing plan. The real problem was attracting quality, trustworthy DJs to handle the increased traffic. I was spending all week drumming up business, only to spend the weekends covering last minute DJ problems and cancellations. This was using up all my energy and cutting into my time on the weekends.

To solve the problem, I asked myself: "How many bookings can I easily handle with the staff and equipment I have and still have a safety margin for unforeseen problems?" I needed to know what my **resource capacity** was in terms of both sound equipment and human resources (DJs) before I could accept addtional bookings.

To begin with, I calculated the **maximum** number of bookings I could handle in any **one night** of the year by figuring out exactly how much equipment and DJ personnel I had available on a day-to-day basis. This sounds simple, but don't forget to build in an extra, standby DJ for each week to cover problems. If you had ten systems and ten DJs available for next weekend, you should only book nine DJs and systems to handle that night, and keep one on standby.

Next I had to find out how many bookings the average part-time DJ actually does each year, so we conducted a study. The answer was **thirty-seven**. This allows for all the personal and family reasons why a particular DJ is not available to work the remaining number of weekends per year.

Now that I had these two basic pieces of knowledge, I could calculate the maximum resource capacity (MRC) of my operation. This MRC becomes an important figure for your Operations Manager and Sales/Marketing Manager (even if both happen to be you) to live by. For example: If your sales and marketing plan targets 370 bookings for your operation during the coming year, you will need ten DJs to handle that traffic (370 divided by 37). Now add your standby DJ for a total of eleven. This will give you a safety margin on traffic as well as a standby DJ to cover last minute problems that may effect your booked DJs (i.e., traffic accident or last minute problem that makes them unavailable).

Side Benefit

Many DJ services use their "standby" DJ for last minute bookings as well. Say that, at 9:00 PM on Saturday night, all your assigned DJs are where they are supposed to be doing what they are supposed to do. You receive a last minute call from a local hall manager who has a wedding with a "no show" DJ from another service. Can you help them out? You bet you can. You send over your standby, and save the day for both the bride, groom, and the hall owner who becomes your friend for life!

For smaller services that have just two or three regular part-time DJs, having one out can have catastrophic results. To deal with this, contact some of your more friendly competitors and suggest establishing a resource pool. If, for example, you have three trained and available DJs, but are only using

For smaller services that have just two or three regular part-time DJs, having one out can have catastrophic results. To deal with this, contact some of your more friendly competitors and suggest establishing a resource pool.

two on a given night, notify the other pool members that you have a DJ available in the event any of them are short help. Your DJ will appreciate the work, and (hopefully) the pool will be there to help you when you are in a bind.

The Toronto Chapter of the Canadian DJ Association has a weekend "Duty Manager" who handles last minute emergency calls from hall owners and members of the CDJA who are in trouble. This duty manager has a list each week of members who are not working that particular weekend and who have volunteered to be on standby. The duty manager simply calls a DJ from his list to cover any emergencies. Many of the smaller member DJ services who frequently book out 100% of their available DJs each week, use this service, rather than hold back one of their staff as a standby. The fee to both the customer and to other members requiring a backup is fixed and guaranteed by the association to DJs who roll out at the last minute to cover an emergency. Even if the original DJ shows up and the standby DJ is no longer needed, the client is required to pay a minimum fee to the Association. Seventy-five percent of this fee goes to the standby DJ even if he did not have to actually work when he arrived at the emergency location. It's a good system and one that could be set-up easily when services decide to work together for the common good.

Dennis E. Hampson is Mobile Beat's editorial assistant in Canada. He is also co-author of Spinnin' 2000, The Ultimate Guide To Fun and Profit as a Mobile DJ, and an independent consultant specializing is solving the problems of multi unit DJ services.

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Electronic Wizards Add Magic to the Mix

by Jim Cowser

In today's world of electronic wizardry, signal processors can create a multitude of sonic effects. Incorporating them can dramatically improve your system's sound and add a new dimension to the way you mix. Signal processors can be used to correct sonic problems in a particular room you may be working or add special effects to help create a mix that is distinctly you.

What is a signal processor?

A signal processor is a device that alters the original source's signal as it comes from your CD player, turntable, tape deck, etc. The source signal is altered by amplifying a portion of its frequency spectrum. This is accomplished by using a GRAPHIC EQUALIZER (EQ). A graphic equalizer amplifies specific frequencies by moving a slider control within the frequency range we desire to amplify. For example, by moving the sliders in the low frequency area (20Hz to 200Hz) we can increase or decrease the bass response of our system. By moving the sliders in the midrange (200Hz to 2.5 kHz) we can make the sound of the musical instruments and voices warm and smooth. By adjusting the sliders for the high frequencies (2.5kHz to 20kHz) we can bring out the cymbals and add presence to the sound. To learn what frequencies each slider affects, put on a song you know very well and move each slider up and down. Listen to how each affects what you hear. If you would like to make sure that your system is producing a flat frequency response, a device called a spectrum analyzer can electronically assist you. *CAUTION: Use your EQ prudently and follow instructions in the owners manual. Improper use can cause you to blow a speaker.*

Another device for improving the sound of your system is the BBE SONIC MAXIMIZER. The Sonic Maximizer is a signal processor that adds dynamics, equalization and corrects the phase of the signal to give a clean, tight, punchy sound. For the best results, the Sonic Maximizer should be installed between the mixer and amplifier. BBE has recently introduced the BBE 332 for Mobile DJs. This is one of the best ways to improve your system's sound and it can be purchased for under $200.

If you are having a problem with overpowering your speaker system, you might consider using a LIMITER to limit the maximum output of the system. To use a limiter in your system, install it just before the amplifier, or in a Bi/Tri Amp system, before the electronic crossover. Set the controls for the maximum level desired without clipping the amplifier. With a limiter properly set, your system cannot be pushed beyond the speakers' limits no matter where the faders on your board are set.

BBE SONIC MAXIMIZER

Special Effects

Now that we have discussed some of the signal processors available to enhance and clean up the sound of your system, lets talk about special effects that enable you to add creativity to your mix.

The DIGITAL DELAY is one of the

most flexible effects available for the DJ. A digital delay is capable of creating many different effects like Flanging, Phase shifting, Chorus effects, Doubling, Reverb and Echoes.

When patching the digital delay into your system, you have a variety of choices depending on what you want affected. It can be patched into the effect loops if your board provides this facility. It can also be patched into the system directly after the mixing console. If you desire to effect only one source like the DJ mic, then it can be connected between the source (mic, turntable, CD player, etc.) and the input on the mixer.

Now that we have installed the digital delay, let's learn to set the controls to get the desired effects. On most digital delays the controls are: input gain, coarse and fine delay time, modulation width and speed, feedback, and output controls, both dry (un-effected) and effect.

Echo is the most used effect from the digital delay. To set the controls for an echo effect, first we set the input gain so that we don't overload the delay's input. Next we set the coarse delay control to the setting that produces an echo time closest to the desired echo time. Using the fine control we get the precise echo we want to achieve. We will not need modulation to create this effect so make sure the controls are set to the minimum setting. The feedback setting controls the number of echoes desired. For one echo set the feedback control to "0", for more echoes adjust the knob as desired. Finally, we set the effect output for the desired echo return level.

To use a digital delay to create a Flanging effect, set the coarse delay time to about 10MS (Milliseconds). Now use the fine control to get the sonic effect desired. Set the feedback control to 50-75%. Some feedback controls offer positive and negative phase levels. Positive feedback creates a metallic type sound while negative feedback creates a "whooshing" and hollow sound. For the most effect, the final output should be set to 50% effected and 50% dry signal. Most digital delays have modulation controls. By setting these controls you can create an automatic moving flange.

A Phasing type sound is a subtler effect when compared to Flanging, the settings, however, are quite similar. To achieve a Phasing type sound, set the delay time to 2MS, and the feedback control to minimum. Set the modulation width control to about 15% and the speed control to a reasonably fast setting. then set the output to 100% effect and 0% dry.

Another popular effect is Chorusing. This effect is achieved by setting the delay between 10MS and 25MS, the feedback to 25% positive phase, the modulation width up very slightly (too much can create an out-of-tune effect), the speed to slow and the output controls to 50% effect and 50% dry signal.

Many other effects can be achieved by experimenting with the controls. Take some time and see what you can come up with.

Digital Reverbs are also very popular with DJs. Digital Reverbs are a complex form of a Digital Delay. Digital Reverbs can be installed in the same places as the Digital Delay. Most Digital Reverbs have preset effects. Just select the preset you want and adjust the volume for the desired level. Reverbs are typically used to enhance the DJs voice or program material by adding a concert hall ambience type of effect to the source.

The processors we have discussed are the most commonly used. There are many others available like PITCH TRANSPOSERS, DE-ESSERS, NOISE REDUCTION SYSTEMS, VOICE PROCESSORS, APHEX AURAL EXCITERS, AND DIGITAL SAMPLERS. We will look at each in a future Mobile Beat Tech Talk. Remember, the quality of the sound is as important as the music you play!

Jim Cowser is presently a district sales manager for Roland. In the past he has held positions with IMC, Pas Loudspeakers, and, until recently, was western region sales manager for Numark. He is a life long musician, concert touring engineer and has designed and built a 24 track recording studio in Dallas.

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Directory of Karaoke Hardware & Software Suppliers

Here's a list of manufacturers and distributors to contact for additional information. Each listing includes: Product code: H = Hardware, S = Software or H/S = both, the company name, address, phone number and brief description of products offered. In some cases, companies have supplied prices and warranty and information. All prices are suggested retail.

Amayakan *H/S*
9911 W. Pico Blvd., Ste. PH-1, Los Angeles, CA
310-785-0470
Karaoke LaserDisc hardware and software, standard carry racks. Developing Amayakan label software.

American Pro.2 Company *H*
2300 S. Reservoir St. #1113, Pomona, CA 91766
714-591-5868
Dynamic microphones from $39.95 to $89.95. Future products to include Karaoke/DJ mixers and headphone w/microphone combinations.

BMB/Nikkodo *H/S*
4600 N Santa Anita Ave., El Monte, CA 91731
1-800-Nikkodo
Featured products: CD-100M, CD+G auto changer master controller, $2200. CD-G100, CD player w/ graphics decoder, 2 mic ins, 3 video ins, digital echo, $999. LV-2000 CD/LD Player w/digital echo, multiplex switch, 2 mic ins, $999. DEP-2000 Digital echo processor, 13 step digital key controller, vocal changer, surround function, 3 mic ins. Units play all size CD and LD. Nearly 1000 titles in CD+G and LD. Developing CDI and miniature color video camera.

CBM America Corporation *H*
2020 Santa Monica Blvd. #410, Santa Monica, CA 90404 310-828-8245
Citizen CD 8700 Compact Disc Player with Sing-Along function. $299.99. 90 days parts and labor. Developing CD+G player.

Celebrity Sing-Along Systems *H/S*
12850 Foothill Blvd., Sylmar, CA 91342
800-992-9039 / 818-361-1180
Complete line of LD, CD+G Hardware & Software by Pioneer, Nikkodo, DK, Denonet and most other major brands. Amplifiers, Microphones, Speakers, Roadcases and Monitor stands. Features Turn-key karaoke systems starting at $1,900.

Chartbusters Sing-Along tapes *S*
400 Ensley Dr., Knoxville, TN 37920
615- 577-5597, order line - 800-347-5504.
Single song cassettes and four-song packages. 3000+ titles. 50 new each month. Specializes in country. Single song tapes-$6.99 @, 4 song cassettes-$11.98, 28 song LaserDiscs-$125 Future products: VHS Karaoke, LaserDisc and CD karaoke formats.

Corvus America Inc., *H/S*
170 J. South Spruce Ave., South San Francisco, CA 94080
415-333-888
Corvus Mixer Amplifiers and Software Tapes. One year warranty.

DKKaraoke *H/S*
635 Hawaii Ave., Torrance, CA 90503
800-USA SONG
Featured systems: DKK 100 LD, $2900 and CDK 3300 Compact CD+G system with decoder, controller, amp, auto loader and a floor rack, $6900. DK Junior DKK200P CD+G player/decoder adapts easily for Mobile DJs. LD library of 400+ titles in English and 2800 in Japanese. 75 new @ quarter. CD+G library of 900 songs with 50 new release @ quarter.

Dreamaker *S*
San Diego, CA 800-967-1894
Sing-Along cassette tapes, five per, $12. 1500 selections available, specialize in country & western. Plan to add VHS and CD formats in near future.

Editeca *S*
943 N. Expressway #15166, Brownsville, TX 78520
512-546-3498.
Spanish Sing-Along software on Phoenix records. Library of 80 volumes of tapes and CDs with 10 songs @ (800 selections) Categories: Mariachi, trio, group, Banda, and Norteno. $6.99 to 9.99.

Express Trax *S*
Clinton, MI. 800-844-8273
Nearly 1,400 songs available, 4 songs per tape, average retail $15. General variety with emphasis on country/ western, 50's and 60's.

Kara-best Corporation *S*
11949 Telegraph Rd., Santa Fe Springs, CA 90670
213-946-5419
Library of Chinese and English songs on LaserDisc, 784 songs, 28 per disc, with video. $100 @.

Karaoke Systems, Inc. *H/S*
18662 MacArthur Blvd., Ste. 435, Irvine, CA 92715
714-752-8756 / 800-966 SING
LaserDisc, CD+G systems including Pioneer DJ Starter Kit (see Pioneer listing) for $2,000. Also JVC KXGM800-TN CD+G Player, 6 discs, key controller + more for $1,000.

Lonestar Technologies Ltd. *H*
920 South Oyster Bay Rd., Hicksville, NY 11801
516-939-6116
Singalodeon and Lonestar audio cassette karaoke machines. Nine models from $69 to $249.

Music Maestro *S*
1639 11th Street, Santa Monica, CA 90401
310-314-3888 / 310-829-7675
Music Maestro & Spirituals Sounds Sing-Along cassettes and CDs. 2900+ titles. Broadway, standards, rock, country, rap, gospel, movie soundtracks, Latin and Christmas. Specialities are oldies, current and party songs. 6 song cassettes (vocal & inst.) - $12.55, 12 song CDs (inst. only) $24.95 Presently developing a library for CD+G and CDI.

Musix Resources, Inc. *S*
200 Valley Drive, #11, Brisbane, CA 94005
Magastar® Karaoke machines and backing tracks.

Nashville Sound Plus You *S*
570 Rundle Ave., Nashville, TN 37210
800-842-6167
Sing-Along cassettes, 4 to 5 songs @ (average), $9.95. Specialize in country and gospel. 1,600+ songs available.

Omega Sound *S*
1112 Garrison Avenue, Fort Smith, AR 72903
800-336-0637
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Pioneer Laser Entertainment *H/S*
2265 East 220th Street, Long Beach, CA 90810
301-843-9100
Professional Laser Karaoke systems. Featured products include DJ Starter Kit with CLDV101 player, mic, banner., songbooks, 10 LaserDiscs (280 songs), equipment & software cases and DJ Pro Kit CLDV303 dual drawer LaserDisc player, (see "What's New", MB issue #7), amp, mic, banner, songbooks, request cards and cases for equipment and software. All units play CD & LD. Software library on 12" & 8" LaserDiscs, 1200+ titles, all categories, 2 new @ month.

Pocket Songs *S*
50 South Buckhout Street, Irvington, NY 10533
1-800 NOW SING
Karaoke/Sing-Along cassettes and CDs. Over 5,500+ songs available with up to 150 new each month. CD format (10 songs, @ w & w/o vocal) - $22.98.

Priddis Music *S*
100 East State Street, Pleasant Grove, UT 84062
801-785-0949 / 800-326-3062
Audio accompaniment tapes under the name Sing Like A Star. Specializes in current top 40. Presently releasing library on CD, all products carry lifetime warranty.

Sanyo Fisher (USA) Corp. *H*
21350 Lasse Str., Chatsworth, CA 91311
818-998-7322
Featured product LV-P500U karaoke LD player.

Singing Machine *H/S*
6350 E. Rogers Circle, Boca Raton, FL 33487
407-994-3100 / 800-443-3692
Featured products include The Perfecta and The Futura dual cassette Stereo "Singing Machines". Approximately 2,000 songs, (vocal one side, instrumental other) on cassette. 4-8 songs @ tape, $9 to $12.

Singing Source *H/S*
12055 124th Ave, NE, Kirkland, WA 98034
206-820-9253 / 800-262-HITS
A variety of karaoke Hardware and Software products including a steam machine to help protect singer's voices.

Songtech *H*
3900 E. Whiteside, Los Angeles, CA 90063
213-267-0380
Karaoke hardware by Songtech, Studio B and Junior studios. Featured product is the Studio B dual cassette karaoke w/ pitch control, $249. One year warranty.

Songtrax *S*
3960 Laurel Canyon Blvd., #385, Studio City, CA 91604
Karaoke backing tracks

Sound Choice Accompaniment Tapes *S*
P.O. Box 472208, Charlotte, NC 28247.
800-326-1894
4-track Sing-Along cassettes.Songs picked from Billboard's top 100., 1,500+ titles. Country, Pop, Rock, Contemporary, Christian, and Broadway. Four songs @ tape, $11.95.

Spacetech *H/S*
967 E. 12th St., Los Angeles, CA 90021
Audio/video stereo karaoke systems, mic mixers (w or w/ o amps). Units work with present DJ system and tape, VCR, CD or LD component. Featured are inexpensive cordless mic systems with one mic or two on a single receiver. $399.

Variety Plus *S*
144 2nd St. North #150, Nashville, TN 37201
615-255-6200
Library of 600+ titles on cassettes, five songs per. $4.50

Voco-Motion/Zoom Quest, Inc. *S*
250 N. Robertson Blvd., #519, Beverly Hills, CA 90211
213-275-0071
Sing-Along on VHS Tape, 200 songs available. Similar to LD, but use standard VHS player.

Zenasia Int. Corp. *H*
1210 E. 223rd street, Ste 309, Carson, CA 90745
310-518-3335 / 800-DENONET
Denonet LA-2150K, integrated LD/CD+G karaoke player with 9 step dig. key controller, echo and mic, $1,199. Also audio cassette karaoke player with 9 step dig. key controller, $899. ***Showstopper Tapes*** *are available in Latin/ Spanish, Pop, Rock, Ballads, Country, Standards. Soundtrack on one side, Multiplex (removable vocal demo) on other. $11.95*

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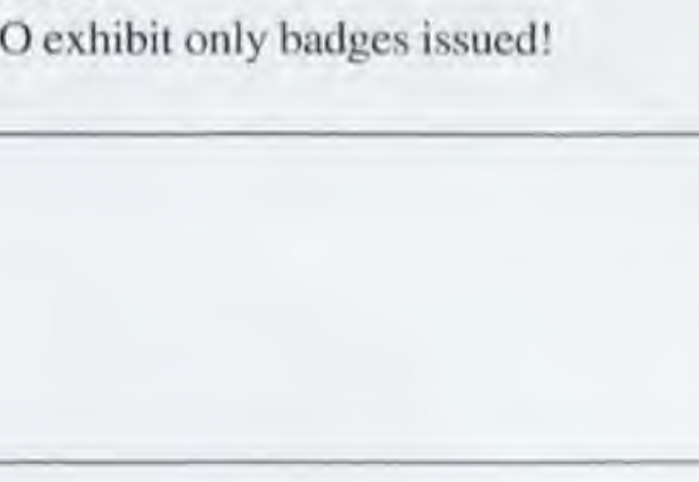

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Dr. Shock Jock Sez:

Keep Those Cards & Letters Comin'!

My last column was supposed to feature some of the best reader mail received during Mobile Beat's first year in publication. Instead, the publishers decided my usual schtick was a bit too rough for the special "First Anniversary Issue", so they substituted a bit about tuxedos that I had hastily scribbled on the back of an envelope and left on my desk. I wasn't even done with it yet. Be that as it is, as promised, it's time to reminisce through the mail bag.

Dear Doc: In a past issue, you made reference to a horror story at a party you worked for a celebrity. Could you elaborate on it? Richard V., Baltimore, MD

Dear Dick: You must be referring to the birthday party for Shirley MacLaine. How the hell did you know about that?? That wasn't in a past issue, it was in a past life!

Dear Shockster Jockster: Who do you think I should vote for in the upcoming presidential election? I had started to support Jerry Brown because I liked his choice of Michael Jackson for VP and I figure any guy who has dated Linda Ronstadt can't be all bad. I try to support candidates who use my service but not one single presidential hopeful has called to book an affair. Pete D., Denver, CO.

Dear Pete: Even if they did have an affair, they'd just deny it.

Hey Chaka: Have you converted to karaoke? Jimmy C., Gainesville, FL

Dear Jim: Funny you should ask this question of the first person who ever used karaoke in the U.S. I am leaving this week for the annual "First Person to Use Karaoke in America Convention" in Rio Linda, CA, and will elaborate more on this topic in a future issue.

Yo Docarama: I read your last column about DJs not wearing their tuxedo jackets and looking like waiters. Did it occur to you that possibly there are aliens running around stealing DJs tux jackets? Recently, while setting up to play at a wedding, I caught one. The following night, I spotted him tending bar in a restaurant wearing my jacket. Gary Z., Rio Sandra, CA

Dear Gary: Are you nuts or do you just have the wrong column? Send your tale to DJ Horror Stories, maybe you'll win a T-shirt.

Dear Docster: I have a pair of turntables that I modified for use in the wilderness. At great expense, I had the original electric motors replaced with Cummings diesel engines. With all this concern about the environment, do you think diesel powered turntables will be outlawed? Will I have to start using those wimpy solar powered ones? Buzz S., Biloxi, MS

Dear Buzz: I don't know. I've been spending a lot of time listening to our presidential hopefuls, but, as of yet, they have all curiously side-stepped the diesel turntable vs. the environment issue.

Good Morning DR. J: Here's a tech question for you to chew on. While at a recent job, I was getting a buzz from my right channel. I checked both mains and analyzed all spectrum related outputs. After rescrewing the comphorts on the back of my digital PH-I117, I found a frequency nut had come off. Do you know where this goes, and do you have any good recipes for chicken? Oh, and stop making fun of Reno. Renoians don't like being laughed at. Henry O., just outside Reno, NV

Dear Henry: What you have to do to get that buzzing out is take the back off the unit. This requires a special tool but a coat hanger will work. Once inside, poke around until you find the dribble plate freehand. If it's cracked, dusty or covered with flies, you'll need to replace it with a fresh one. In the field, you can "Jerry-rig" an adequate temporary fix using a tuba and an empty bottle of Ex-lax.

That's it for now friends. Remember, I am always here to help you with your DJ business. Write me soon. See ya next time.

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